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ABSTRACT

This issue of the "Arizona English Bulletin" provides ideas, suggests materials, and discusses techniques that may prove useful to English teachers who are also responsible for teaching intermediate, junior, and senior high school students how to read. The contents include "Reading, Language, and Thinking," "A Good English Teacher Is a Teacher of Reading," "How English Teachers Can Prepare Themselves to Teach Reading," "A Class for All Reasons," "A Teacher Uses the Cloze Procedure as a Way to Analyze Poetry," "Activities for Non-Readers and Reluctant Readers," "The Language-Experience Approach to Reading Instruction," "Contributions of English to Reading and Reading to English." "Motivating Reading; Using Media in the English Classroom," "Evaluating Some Reading Related Factors in the English Classroom," "What the English Teacher Should Know about Teaching Reading," and "Black Dialect Shift in Oral Reading." (RB)

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THE TEACHING OF READING AND THE ENGLISH CLASSROOM

Volume 17 - - - Number 1

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ARIZONA ENGLISH BULLETIN - - - - - - - - - - A Member of the NCTE Exchange Agreement

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1. Papers should normally run no more than 8-10 pages, typed, double-spaced.
2. Writers should avoid footnotes whenever possible.
3. The ARIZONA ENGLISH BULLETIN exists to serve all English teachers, but its primary allegiance is to NCTE, not the MLA. Writers should strive to make articles practical and interesting to the classroom English teacher.
4. The editor assumes the right to make small changes to fit the format and needs of the BULLETIN. Major surgery will be handled by correspondence.

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ARIZONA ENGLISH BULLETIN

Fall 1974 - - - - - - - - - THE TEACHING OF READING AND THE ENGLISH CLASSROOM

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Preface to the Issue - - - - - - THE TEACHING OF READING AND THE ENGLISH CLASSROOM

The teacher of English is a reading teacher, whether he/she likes it or not, a point repeated over and over by writers for this issue of the BULLETIN. Whether the English teacher knows anything about phonics or the word-recognition approaches or has the vaguest idea about reading skills, he teaches reading. As Peter Hasselriis so cogently notes, every secondary school and every secondary English teacher offers "reading programs to . . . students, whether they /students/ are categorized as developmental, corective, or remedial readers." Hasselriis demonstrates his point by noting that all English teachers must develop some sort of reading (or literature) program, and in those programs, whether textbook or student or teacher or curriculum controlled, the teacher makes clear the point and value of reading, just as he/she teaches reading skills in accordance with his/her objectives for reading.

Reading is not something peripheral to English classes. It is the central point of most English classes and significant (if not central) to all English classes. Literature clearly is nothing more than a presumably heightened form of reading, composition (oral or written) usually begins with something read and talked about, grammar and style and usage and the history of the English language relate both to oral and written discourse, and punctuation and capitalization and other mechanical skills have no importance outside the written word which someone somewhere sometime might possibly want to read. No, reading is not something outside the work of the English teacher -- it is the concern of the English teacher and the reading teacher, and the best of all possible English teachers combines the role of English/reading teacher in one person.

In this one issue on reading, we have many writers with many different approaches to making English teachers aware of their responsibilities for teaching reading. Skills in reading instruction are touched on as are specific suggestions for interesting the poor reader as are helps for teaching reading to Indians and blacks as are ways of initiating and maintaining a free reading program as are comments on critical listening as are countless other ideas and techniques and approaches. It is a rich issue indeed. The one point common to all articles is that English teachers must accept the responsibility of teaching reading in the secondary school. That is something which has too easily been shirked in the past, or at least English teachers thought they were shirking it only to discover that they had not so much shirked the task as they had badly handled it.

READING, LANGUAGE AND THINKING

Robert E. Shafer, Arizona State University

In a national survey of the teaching of reading done by English teachers in public high schools several years ago, George T. McGuire concluded among other things that:

> Stated briefly and bluntly, the general implication of the findings is simply this: High school English teachers are expected to teach reading. They are poorly prepared to do so. They should be well prepared. (George K. McGuire. THE TEACHING OF READING BY ENGLISH TEACHERS IN PUBLIC HIGH SCHOOLS: A NATIONAL SURVEY, Urbana, Illinois: Illinois State-Wide Curriculum Study Center in the Preparation of Secondary English Teachers, University of Illinois, 1969, p. 70.)

This particular study, like other previous studies, surveyed a number of high school teachers who maintained that 1) they felt that they did have some responsibility for teaching reading, 2) that they had very little training or background to accomplish this task, and 3) they felt that they would like to have more preparation. The recommendations included the fact that all high school English teachers be required to take a course in the teaching of reading as a basis for certification to teach and indeed such practices have become wide-spread and are now being required of not only prospective English teachers but all secondary teachers as the current situation in Arizona is testimony. The nature of the problem as it is perceived by most teachers is undoubtedly accurate. They see that their students have problems reading the text materials they are required to read and in the field of English this is a familiar story. Further, teachers are perplexed by the fact that they seem to have had no adequate preparation for dealing with these reading problems. The teachers have seen as a solution, the hiring and training of special reading teachers and the development of reading centers in schools. This solution will probably not bring about the desired results, even though it is being mandated by state boards of education and in some instances urged by important members of the reading establishment. Why is this the case? It would seem logical that a course in reading or a section on the latest reading methods and techniques for secondary schools as well as the hiring of special reading teachers would provide any prospective teacher of English or any other subject with a reasonably good background to accommodate the kinds of reading problems that he or she faces in the classroom. Perhaps this would partly be a solution if such methods and techniques were to emphasize ways to help teachers assess and diagnose the spectrum of abilities in reading on the part of each and every student in a class of thirty or more as well as their spectrum of reading interests. And if this information could be given early in the school year to each English or other subject area teacher it might be possible for these teachers to provide an increasing number of differentiated assignments and to provide some differentiation in instruction in text materials and assignments. Unfortunately, we have not reached the point of expertise in either the administration or utilization of school testing programs nor in the diagnosis of the language and reading abilities of individual students to perform this goal in most American school systems.

This is not the major problem however. The major problem lies in the way in which reading has been both conceived and institutionalized in both elementary and secondary schools. Many of us who work in colleges and universities are to some extent perpetuating and expounding a conception of reading which has been and is inadequate to the task. Reading has been conceived as an end in itself and not as a functional and dynamic relationship which involves the individual's total interaction with his environment and draws upon his innate potentials of language and communication. In both elementary and secondary schools he rapidly becomes involved in attempts to think in disciplines most of which are new to him and constitute barriers in language structure. In order to be successful in learning to think in these new subject areas he needs to derive the significant meanings within them and in order to derive these meanings he must use whatever interplay of linguistic and cognitive abilities he has available to him. The problem with most reading programs in both elementary and secondary schools is that they have not yet considered the implications of recent developments in child language acquisition for reading programs. In view of the increased politicization of reading, one might speculate whether these implications will ever receive an adequate hearing.

Reading Politicized

Most of the courses which have been given for both elementary and secondary school teachers as preparation for them to teach reading have stressed a connection with language acquisition and development only to a limited extent. The theories of reading development and comprehension which grew out of the work of those who developed the basal textbook series in reading in the 1920's and 30's and their students basically continued the same methods and materials in the 1940's, 50's and 60's. These methods and materials grew from the work of those reading specialists such as Guy Buswell who had become interested in eye-movement photography and who found that the eye makes several fixations when moving across a line of print. Reasoning that if the eye could take in several words or parts of words in any one fixation, it would therefore seem possible that since the eye did not have to read every word there would be no need for any sort of vocalization process and the message of the writer could move through the print directly from the eye to the brain. Unfortunately this essentially valid conclusion ultimately led to an elaborate system of basic readers wherein children were taught a basic sight vocabulary and also were taught to recognize words by their configuration, context, syllabication, and forms of phonetic analysis. The basic systems which were developed for these new "silent reading" methods were elaborately worked out in the 1920's and further elaborated in the teacher's manuals of the 1930's. It was reasoned that the words which most frequently occurred in English orthography should be the ones taught in the new system. Irving Lorge and Edward Thorndike by a statistical technique of counting the frequency of words in various printed media of the time produced a teachers wordbook. (Irving Lorge and Edward L. Thorndike. TEACHERS WORDBOOK OF 30,000 WORDS, New York: Teacher's College Press, Columbia University, 1944.) On the basis of this wordbook publishing companies introduced those particular words which would go into the sight vocabularies of their basic readers for elementary schools and would also influence the kinds of readers used in secondary schools as well.

Perhaps the most astonishing thing that can be said about the basal readers is the persistence with which these particular materials of instruction have dominated American reading instruction over the past several decades. They have become so firmly institutionalized in the instructional practices of most American school systems that despite continuous criticism from linguists, specialists in child development and even political extremists, they remain as the basic methods of reading instruction in the United States. Many secondary teachers know little of these basic readers and therefore have little understanding of how their secondary students have been taught.

What accounts for the persistence of the basal readers? Reading, like anything else, occurs within a social, political and economic context for the teaching of reading in most American elementary schools. It is affected by the role of the principal and the parents in a particular school as well as the fact that most elementary schools continue to have some form of self-contained classrooms, indeed open education as much as it has been talked about since the publication of Silberman's CRISIS IN THE CLASSROOM has not yet come to most elementary schools. Therefore, teachers,and in particular the one-fourth to one-third of new teachers in American elementary schools who enter the profession each year, mostly find themselves in a position of being wedded to whatever basic reading system has been adopted by that particular school. This means that in many schools they enter a more or less "lockstep" system where they rely on the teachers' manual (which comprises one-half of the reader itself in the teachers' edition) to find out what basic sight words are for the grade level they happen to be teaching as well as to find out what particular skills they need to develop at particular stages in the school year. The teachers' manuals have worked out these schemes in a highly programmatic way insofar as the teachers' behavior is concerned. The teachers are literally told what to say by the manual when introducting new words and new skills. Although there are countless examples of elementary teachers simply departing from what the manual tells them to say and in fact, throwing the basic readers out altogether, it should be clear that the sociology of most American schools does not permit a beginning teacher such liberties nor does it encourage innovations and departures from basic reading materials on the part of experienced teachers. As system-wide and state-wide assessments have grown in the elementary schools, teachers have been placed in an even more threatened position since their own jobs are at stake in many instances if their students do not perform at a certain level on a standardized test and the reputation of the whole school which includes that of the principal of that school is also at stake if the children in that school do not perform well on state-wide or system-wide tests. Economic forces are also at work in that publishers spend millions of dollars to get their system of readers adopted in states and large city schools. At this writing the trend is toward more of these state-wide tests and the basal reader systems fit nicely into this kind of accountability scheme since they have already designed a "sequential development" of certain reading skills from grades K-8. Although kindergartens have generally been places where formal reading instruction has not been attempted more kindergartens are increasingly finding themselves threatened by the evergrowing politicization of reading and are being forced to begin early reading instruction of some sort in the kindergarten itself, although most kindergarten specialists deny such attempts at early reading.

Elementary teachers then, despite their interests in innovating reading instruction, find themselves increasingly locked into the basic reader system by school-wide, state-wide and national forces. At this writing, reading seems even more subject to increased politicization which is drastically affecting the production and use of instructional materials, the marketing of those materials and the supervision of instruction and the education of teachers. The increased politicization of reading is coming at a time when new developments in reading research and curriculum development particularly drawn from language study are providing basal reading programs in both elementary and secondary schools with what may well be their greatest challenge yet.

Where Language Comes In

One of the "missing links" in reading has been the longtime lack of connection with the scientific study of language. Linguists were among those who, in the decades after World War II, criticized much in traditional reading research and theory. (Charles C. Fries. LINGUISTICS AND READING, New York: Holt, Rinehart and Winston, Inc., 1962, passim.) The elements of this criticism dealt chiefly with matters such as the fact that the words chosen for use in basic readers did not have a one to one phoneme-grapheme relationship and sentences like, "See Dick run," were not consistent with the basic sentence patterns of American English. Until recently linguists and applied linguists have not begun to influence the basic conception of the reading process itself. Indeed, the idea that recent developments in the study of language and thought could have any connection to the ways in which children learn to read seems to come as a surprise to many reading teachers. Although it is not the province of this paper to make a detailed analysis of the impact of language on reading, several key points seem to establish this connection beyond a reasonable doubt and therefore are essential for teachers of English and reading to know:

1. The publication of SYNTACTIC STRUCTURES by Noam Chomsky in 1957 brought about a revolution in the study of language. The effects of this revolution are only now beginning to be fully understood particularly those aspects which concern the ways language is learned. To a considerable extent Chomsky's work pertains to the ways in which human beings learn language in the first place and how the learning of language affects the development of the thought.

Unfortunately, many English teachers and publishers were misled by the fact that Chomsky, in his effort to show that there is no simple relationship between the surface structure of any language and its deep structure, used a form of diagramming which came to be known as tree diagramming and further called his grammar "transformational-generative grammar." Since confusion reigned about the effects of this "new grammar," many publishers and teachers thought that by somehow teaching this "new grammar" to students in elementary, junior and senior high schools, some sorts of miracles could be performed to improve proficiency in reading, speaking and writing abilities. Textbooks were produced and teachers were given courses in the "new grammar" and many even now are at work teaching transformational-generative grammar under this illusion, yet no conclusive evidence has emerged that teaching the facts of transformational grammar will enhance reading, writing and speaking abilities anymore than has the teaching of structural or traditional grammars.

2. This misunderstanding of what transformational-generative grammar was really all about has obscured for many elementary and secondary teachers what are major implications for the teaching of reading deriving directly from the fact that transformational-generative grammar is an attempt to the innately developed rules which govern the use of all symbolic behavior by human beings. The great majority of children, Chomsky proposes, develop a set of rules for themselves early in life which enable them to generate an infinite number of grammatical sentences in any language that they may be learning.

From the age of about 18 months when the child first produces his first two-word sentences until approximately four to six years, he appears to have mastered all the important rules of his language. To be sure, his vocabulary may not be as rich as that of adults and he may not be able to discuss abstract events but he has the basic syntactic structures and the competency to produce and comprehend all the possible types of sentences used by the speech community in which he lives.

In the case of the spoken language, the language that the child learns to produce and is able to comprehend consists of an inter-related system of sound, structure, gesture and meaning. In the role of speaker and listener, sounds, words, structures, and gestures are encoded and decoded only as they relate to meaning or deep structure. His first task in learning language is to construct a set of rules (subconsciously) that will enable him to translate from surface structure to deep structure and back again.

3. In the course of learning to operate between surface structure and meaning, the child develops an internalized set of rules for the production and comprehension of sentences in a very short time. He is usually given very small credit for learning the rich and fully functioning knowledge of the spoken aspects of his speech without formal instruction. Most children, regardless of the range of intellectual ability, acquire their ability to speak and comprehend with only the external stimulus of language at an age most often regarded as the most distractable and least intellectual.

It is only possible to conceive how the child learns this underlying structure of language if we regard him as a constant seeker afer meaning within his environment. He attempts to reduce uncertainties in learning to speak and to understand what is being said by making assumptions about what are the relevant elements and relations of the speech he is hearing and by establishing his own grammatical and semantic categories and rules. In the process he is constantly testing his own hypotheses on a trial and error basis, learning through feedback whether a rule applies or not. This process of first language acquisition is not yet fully understood but apparently language does not develop in human beings until it is triggered by language. (Susan Curtiss, Victoria Franklin, David Rigler, and Marion Rigler. GENIE AS OF DECEMBER, 1973: SOME QUESTIONS, SOME ANSWERS, Unpublished paper presented at the Conference of the Linguistic Society of America, San Diego, California, December, 1973, p. 11.) When triggered, learning processes within the child automatically come into play. They cast the child into a role of seeker after meaning, constantly attempting to reduce uncertainties and miscues in his attempts to find regularities within a code. By such a creative process does the child learn language. Linguists are attempting to describe these processes in more refined ways and much attention is being given to it by those in psycholinguistics and sociolinguistics at the present time in describing the nature of the language acquisition device. *What most reading teachers have as yet failed to understand is that the child applies similar learning processes in attempting to break the code of writing as he did earlier in breaking the code of speech*.

Psycholinguistic Assumptions in Learning to Read

Just as he did for speech, the language learner as reader begins to construct a set of rules, using what psycholinguists have begun to call his language acquisition device, that will ultimately enable him to translate the surface structure of writing into meaning. He uses similar learning skills to develop the rules that he will need to decode as writing or surface structure. In so doing he must learn new rules which are specifically related to the workings of English orthography or whatever writing system he is using. These skills that the child puts to work as be begins to learn to read are drawn not only from those that he has developed in learning to speak but from the cognitive structure that he has developed in the first half-dozen years of his life. This cognitive structure represents his experience and has provided him with an internalized representation of the world which he uses to perceive impressions from outside himself. In a sense, this internalized picture of the world will stay with him for most of his life and ultimately constitute his value structure, his personality, his language and thinking abilities--his deep structure in the truest sense, all of which come into play as he makes estimates and projections about the world as he constantly seeks meaning in it. Since he is a child, his ideas concerning cause and effect and other complex relationships such as permanence and transience and probability and proportion, may be different from those of adults.

An important thing to consider is that as he begins to confront writing, he is continually developing and funding his store of knowledge by testing his impressions and reactions and by getting feedback from his environment. He attempts to identify distinctive features of letters and words and he confronts the need for additional knowledge in order to help him remember the significant features of writing. Ultimately, he will fill in meanings in a very creative way from his own storehouse of knowledge and experience. In this process of testing and re-testing for regularities leading to meaning, he will learn the rules of identification, redundancy, and order occurring within his writing system. He will ultimately become able to reduce the uncertainties which occur in his writing system and use the cues in both the identification of words and letters and structures which lead to meaning. If he is to become a fluent reader he will build up his reading rate as he continues to have an opportunity to acquire knowledge and use it in the process of reading. In the learning process, he will move from meaning to rules and back to meaning, learning the rules so that he uses them subconsciously and therefore does not recognize that they are rules.

What Teachers Can Do To Help

An important thing for each teacher to keep in mind is that the child begins his search for meaning in reading as soon as he confronts the problem of the necessity to decode writing in order to find out something he wants or needs to know. Writing not in harmony with his interest or his experience nor which tends to be so unfamiliar as to alienate him may not result in any searching for meaning. To find reading materials that do challenge his interest and draw upon his experience is the responsibility of teachers and administrators from the child's first entry into school until he leaves.

In the past and even now we use many books that, in fact, have little to do with the child's interests or experiences and this remains a key problem both in the earliest stages of reading and in secondary school reading as well.

In the beginning stages in particular, basal readers and other forms of writing which are not in and of themselves related to the child's interests and experiences may constitute sufficient interference in the child's attempts to search for meaning and to establish regularities and reduce uncertainties insofar as decoding his writing system is concerned that he could become frustrated early and give up--indeed, this could happen at any point in his school career. Even if he has interesting material to read, his early efforts may be misinterpreted.

As Goodman has pointed out, the so-called "errors" that the beginning reader makes in oral reading should be extremely helpful to teachers because they can show the kinds of miscues that a reader is encountering in his attempts to reduce uncertainty:

> By comparing observed oral reading responses with expected responses, we can see how the reader uses available linguistic information and what sources of his own he utilizes. Furthermore, we can see the point at which the process breaks down and the strengths and weaknesses of the reader.
>
> A strange contradiction exists between actual reading behavior and the widely held common sense view of it. In reading orally materials they haven't seen before, readers do not read in the precisely correct way that they are expected to read. Since, in the common sense view, proficient readers are supposed to read accurately--that is, without error--when they don't do this the errors are ignored, explained away, or taken as evidence that they really aren't so proficient after all.
>
> Our research indicates that all readers produce the unexpected responses which we call miscues. These miscues occur because the reader is not simply responding to print with accurate word identifications. He is processing information in order to reconstruct the message the writer has sought to convey.
>
> In the sense that the reader uses each graphic cue available to him, reading is not an exact process at all. Instead, the reader engages in a form of information processing in which he uses his knowledge of how language works. As he strives to comprehend, he is highly selective in choosing graphic cues and in predicting language structures. (Ken Goodman. "The Reading Process: Theory and Practice," LANGUAGE AND LEARNING TO READ: WHAT TEACHERS SHOULD KNOW ABOUT LANGUAGE by Richard E. Hodges and E. Hugh Rudorf. Boston: Houghton Mifflin Company, 1972, pp. 146-147.)

Goodman further identifies and classifies the types of miscues which readers tend to make in what he has called their "psycholinguistic guessing-game" and with which he feels that teachers should become familiar since othewise they are likely to misunderstand and misinterpret the child's tendency to make errors.

The teacher's role, in addition to understanding the types and classifications of miscues, is to find ways to help children reduce uncertainty and partly to give them feedback during the process of trying out rules and predicting which of the numbers of alternative responses they should make in order to get meaning from print. The beginning reader needs feedback if he is to be successful. Also, teachers need to give continuing opportunities to children to ask for feedback since the child may not get feedback unless he asks for it and he needs to make the response that he knows may or may not be appropriate. In other words, he must be able to risk being wrong, particularly in the early stages of reading, as the material he reads becomes increasingly difficult and as he moves along in school. Being wrong with the right teacher early may ultimately mean fluent reading in the end.

We need new programs in teacher education as we build new models of the reading process drawing upon psycholinguistic and sociolinguistic research. These new models will place readers in the position of "predicting" their way through a passage of text and demonstrate the ways that readers try out alternatives to meaning on the basis of their knowledge of redundancies built into the writing system. Since each individual makes a uniquely personal response to the printed page, it is essential that we as teachers regard this response as representing that particular child's experiences and therefore anticipate that his "psycholinguistic guessing-game" is impossible to predict in advance. We must be ready for further varieties of "guessing-games" which our students will bring to us and learn from them, keeping in mind Herb Kohl's statement:

> Reading is a problem for young people only if we--the adults who already read--make it a problem. (Herbert Kohl. READING, HOW TO, New York: Bantam Books, 1974, p. 202.)

As new models of reading are developed and applied which include language and thinking in new ways they will of necessity include the creativity which lies within each child as the child seeks meaning in the world. If we can successfully bring forth and sustain this creativity we will ensure that each child not only has the right to read but the means as well.

A GOOD ENGLISH TEACHER IS A TEACHER OF READING

Margueritte Caldwell, Sunnyside High School, Tucson

An increasingly popular slogan directed toward secondary school teachers of English is that every English teacher is a reading teacher. Although this slogan appeared at least as early as the 1940's in reading journals, it now reaches us directly through our own leaders. In the Counciletter of May, 1974, (ENGLISH JOURNAL) Margaret Early, the current NCTE President, urges us to teach reading and, as affiliate leaders, to extend reading even beyond the English classroom to those of other departments as well. And NCTE itself sponsored four institutes early last spring which explored the numerous ways in which this could be done. Notably at these institutes, each over-subscribed, the participants did not question whether or not they were responsible for teaching reading in English classes; they only sought the best materials and most effective strategies to bring it about.

To the rest of us, however, this slogan may seem less our obvious responsibility than an unwarranted request to enlarge the scope of our discipline and thus to increase our burdens at a time when the local citizenry is convinced that most English teachers do not competently do the job already assigned to them. Hence in many instances the slogan gets a reception it hardly deserves. But if we do heed our leaders, we ask, what effect will the counsel have on our classroom priorities? How will it change our present classroom goals, the selection of texts, our strategies, the lessons we do and so on? In days already full we wonder how big a job we are accepting once we commit ourselves to the teaching of reading. Do we wedge it into the present course of study or replace a segment of the established curriculum? Do we need further training? Will students accept primary grade concepts on a secondary level?

Such questions, of course are unsettling, but they need not be. Once reading is understood in the right way, the teaching of English and the teaching of reading partly coincide; we can assume the responsibility without sacrificing other teaching obligations because the principles of reading instruction partially define what the nature of good teaching is: the connection between the two is not contingent or accidental but necessary. Good English teaching must include good reading instruction because this is part of what good English teaching is.

The teaching of English and the teaching of reading, however, do not totally coincide. As English specialists, we are concerned with the esthetics of literature, with stylistics, with persuasive dialogue, with composition, with visual art forms, with language as social phenomenon and with the nature of man; and these have little to do with some of the particular problems of reading specialists such as the thoeries of reading, clinical diagnosis, learning disabilities, clinical remediation, and with case studies of seriously disabled readers. English teachers, it must quite clearly be said, should not be held liable for clinical remediation.

But in the day to day practice of teaching, where the needs of the students are primary, the goal of instruction ought to be the development of the students' mental competencies, skills, and sensibilities in order to equip them to handle increasingly difficult problems and materials; and it is here that the goals of good reading instruction and good English teaching entirely coincide even if the students are reading three or four years below grade level.

The proof that good English teachers are teachers of reading is to be found in an examination of the five steps which make up the teaching task: (1) recognizing student needs, (2) setting goals, (3) choosing materials, (4) planning lessons, (5) determing a type of evaluation. These steps or areas of concern belong to all disciplines, of course, but the distinction between good and bad teaching is determined by the way teachers order them, by what takes place in each, and by the rigor brought to each. And if the first step is ignored or misunderstood, the rest may well be unprofitable or detrimental. For once the teachers make the needs of students primary, the right goals follow logically as do the right kinds of materials, activities, and experiences, and as does the best kind of evaluation. For to meet the needs of students, teachers must know what they are; what they are will determine what follows. On the other hand, if this first step is not explicitly and deliberately made and put first, then the chief goal of teaching is almost certain to be knowledge with the students' objective being to master what the teacher or institutions have deemed important.

Traditionally English teachers see their jobs as familiarizing the students with the best writers. The first step for them, then, is to choose titles representing the best writers and all the literary genre. Thus they commit themselves to content. Their lessons will be a matter of assigning students to read good literature, to become familiar with the greatest writers and to gain a sense of literary development or an awareness of their cultural heritage. These teachers believe that this familiarity with master writers will eventually bring the student to the point of sharing the teachers' own enjoyment and their appreciation of literature.

In so doing, the traditional teacher makes some major assumptions that could easily result in the students' developing a distaste for good literature and subsequently avoiding such masters as Shakespeare, Faulkner, and Synge. For these teachers assume that all students in the same grade have the same reading skills; indeed, they assume that the students have reading skills far beyond their grade level. They assume further that a poem by cummings is no more troublesome than one by McGinley (at least they assign both in the same way), and that assignments not read indicate student apathy, intellectual deficits, or insensitivity. They also assume that appreciation lies at the end of only one road, one with their choice of traditional titles serving as mileposts.

On the other hand, Good English and reading teachers begin with a diagnosis of their classes, for what counts in the long run is the growth of the students according to their bent. What are the students like? What self-image do they have ? At what level of performance are their communication skills, especially reading? How skillful are they in reasoning? What are their interests? What are their best modes of learning? What of background? What experiences does each bring to the class which a teacher can use as material for learning? These are the first questions and the starting point. It is not that these teachers' long range goals do not include an appreciation of literature and a love for the masters; but they know that they must further the students' interest in reading and their skills in handling the printed page of those writers less complex and difficult before the students can climb that pinnacle of literary excellence. So the reading teachers' first step begins with assessment. And so does the good English teachers'.

But assessment is not solely limited to standardized tests. The reading teachers are wiser than those who put much credence in formalized diagnosis. When a sophomore's comprehension measures 7.2, they do not conclude that the student is 2 years and 8 months behind his class. The score may say that the student can handle materials at the 5/6th grade level independently; but they also know that given high motivation, the student could read even harder books than those for 10th grade. Reading teachers know the variables which effect test performances so they use the formal test score as a beginning estimate of ability and move to informal measuring methods. Because of their training in testing, however, the reading teachers hold the results of these methods only as tentative and turn to a better source of diagnosis: student behavior in the classroom. It takes time to assess and should not be done at once. Any exhaustive testing program at the secondary level would be a psychological disaster. One reading scholar advised reading teachers to "test as you teach and teach as you test." For her, the important thing was to show the child he could learn. By high school, students have failed enough tests so that teacher observation of student responses to assignments is the healthiest of diagnostic tools.

Too frequently in the traditional classroom, assignments are little more than tests because very little actual teaching the child how to precedes the graded assignment. Stories are assigned and quizzes follow with little time given to skill-building before the measuring occurs.

In approaching Step 2, a determination of goals, the good English and the reading teachers know they must define their own subjects before they can realistically help students set their own goals. Essentially the disciplines of both English and reading are processes. The phrase "reading as a process" is familiar, but only the good English teachers of the 1970's have learned that English is also a process, a doing, a set of activities, the learning how to rather than the learning about. Consequently both groups of teachers bring different attitudes and a far different set of assumptions to their teaching than does the traditional English teacher. Both know that high school students can be intelligent and yet be unable to read, that a low self-concept deters student performance, and that diversity in backgrounds, especially in multi-ethnic districts determines the ease with which they handle assignments. Because these teachers know that reading is primarily a process of gathering meaning from the printed page, they view the mastering of phonics and vocabulary building as steps to comprehension. They act on the principle that reading encompasses not only word perception and the apprehension of ideas but also the integration of these ideas with previous experience and understanding. In fact, they would not quarrel with those scholars who say that the act of reading includes the application of those ideas in modifying subsequent behavior.

The most significant insight of reading teachers, however, which good English teachers intuitively share, is the realization that reading is a continuous process which takes a lifetime to master. Certainly it is not something to be accomplished in grades K--3 alone. These teachers know that students can cope with all kinds of materials but only if they have the right kind of training with a variety of successively more difficult and diverse materials selected in realistic terms. They operate on the assumption that poems, plays and novels assigned are within the range of student interests, current levels of skills, and experiences. They do not expect students skilled in reading CHARLOTTE'S WEBB for example to cope with Ionesco's THE RHINOCEROS.

Finally good English/reading teachers assume that in order for students to enjoy literature, comprehension must come first, starting with the literal level. To comprehend, students must master the subskills such as making inferences, drawing conclusions, recognizing sequences, and seeing relations and that these are the substance of lesson plans. For the student to write a characterization from his reading, to identify the theme, to interpret symbols, to recognize the author's intent, even to summarize the plot, he must have the relative proportion of reading competencies based on thinking processes. Therefore the reading teachers and the good English teachers accept the responsibility of helping students to learn these skills. Admittedly, it is not possible to explain how the mind learns to make an inference; it is sufficient to know that it does if the child has learned to talk at all. It is only necessary for teachers to assume their tasks of setting up classroom experience in which students have guided practice in making more and more difficult inferences and for the teacher to correct or confirm the students' attempts.

The third step, which marks the good English teachers is the choice of materials. Because the criterion for selection is based on the needs and interests and abilities of the students, these teachers approach materials from a much wider perspective than he otherwise could. Any reading is suitable if it lies within the grasp of the students and if it adds something significant to their growth. Even seriously disabled high school readers have materials available for learning.

In contrast, the selection for the traditional English teachers whose goal is familiarity with the best books is by necessity narrowed. Written by a country's superior writers and meant for the mature sophisticated reader, the writing itself determines the nature of the audience. No artist trying to convey truth about mankind concerns himself with the age or maturity of those who enjoy it. But it is from this narrowed selection, traditional teachers choose. No one wishes to quarrel with teachers' wanting their students to spend time with literary excellence; he may only question the assumption that adult reading is the appropriate diet for teenagers in their pursuance of maturity.

The next step, planning lessons, requires as much care as the selection of the materials as the reading teachers know well because by design they choose something which extends the intellectual sinews and captures the students' interests. The goal is increased performance. The teachers know the materials must instruct but not frustrate; therefore the good teachers prepare with care. They identify those passages in the appropriate material which increase skills but which may strike the maturing reader as formidable. The teachers must not only anticipate difficult places, but they must provide effective strategies for the students to handle them.

LORD OF THE FLIES, for instance, presents several reading problems. The opening paragraph is short but demanding. The vocabulary difficulty is moderate, the word "lagoon" providing about the only problem for high school readers, especially those in Arizona. But more serious, the first paragraph requires the reader to make several inferences and hold puzzling bits of information without having them to make sense. Many high school readers have not experienced enough opening scenes to realize that perhaps it is part of the author's intent to mystify them and it is their job to pick up the bits and read on for more clues. What they read in LORD OF THE FLIES literally is about a "long scar" in the jungle and no grownups. Further on they run across comments about a pilot who "must have flown off after he dropped us" yet the plane "coming down in flames." The dialogue implies that the plane did crash on the island, but nothing of it remains.

To someone whose reading has been a struggle for meaning even when the author makes everything explicit, this beginning discourages. The killing of Simon in the same novel does too because many students lack the ability to draw mental pictures. At the same time, they favor action and dialogue skipping over description. Thus they frequently miss Simon's death which is presented in solid exposition. Since the scene is so essential to the interpretation of the book, the students must understand what happens. As reading teachers know, a set of purposeful questions given before they reach that section will help: What kind of information was Simon bringing to the other boys? What kind of emotional condition were the boys experiencing when he arrived? Why did they think him a beast? How is the behavior of this group comparable to mob behavior? Using the Socratic method, the teachers instruct and set an exact purpose for reading the passage carefully.

Similarly the teacher must prepare the students for the death of Simon, another difficult passage, and its relationship to theme. Reading here requires comprehehension through the interpretation of symbolism. Again, before the students meet the section about Simon's body falling into the sea, the good teachers prepare the students. This time they guide the students to explore the battle between good and evil and the theories of man's origin necessary in understanding this chapter by building background. The final scene also requires the students to comprehend figurative language and to form mental images, for here the author subtlely rounds out the role of Simon and suggests how the character participates in a final interpretation.

Examples of such reading difficulties abound in almost all good literature. Chapter 9 in CRY THE BELOVED COUNTRY is troublesome because of how the author handles the punctuation of conversation and uses it to generalize. CYRAÑO DE BERGERAC'S opening scene makes little sense to the amateur because of the sequences of unrelated dialogues. And then Shakespeare. How much time does the typical high school student take to understand a Shakespearean play without a continuous vigil and interpolation by the teacher? Without some practice in how to read Shakespeare, for example, the archaic verb forms, the page format, the telegramic syntax, stage directions, and opening scenes, only the unusual student survives.

For the majority of students to have any pleasurable experiences in reading such challenging works, the good English teachers and reading teachers know they first must identify vexing passages and then show the students how to cope with them. Besides a set of sound provocative questions before the reading, the wise teachers use any devices or strategies such as visual aids, simulation activities, slides, pictures or whatever to ease the students over these sections.

By contrast, traditional teachers frequently assign the story and give out a work sheet directing the students to read, then answer the questions and prepare to "discuss the story." In all fairness, some teachers introduce the selection, but the introduction usually consists of the life of the author, his style, the historical context, and a definition of the genre.

In another way, the two types of teachers differ dramatically; namely, in the way they apportion class time. The traditional teachers schedule most of the time for discussion after the students have read the story; the reading teachers spend most of the time setting purposes, motivating, and giving reading tips. He relates the students' background to the story. Well-structured questions come before reading the assignments, phrased deliberately to engage the mind and experiences of the student in the reading.

Knowing that the student who is effectively led into the story will have better comprehension, the reading teachers have developed many strategies for helping the students at the outset. These strategies have rather mystifying names such as PQ4R, SQ3R, and POPS but basically they are structured methods in introducing students to material before they read. The techniques are a means of gathering the mental resources and experiences of the students to meet the demands of the assignments.

The most fruitful of these is the Directed Reading and Thinking Activity (DRTA). The strategy appears in many variations, but fundamentally it seems to have the students make predictions as to what the story will be about. Its main objective is psychological--to establish an immediate purpose or reason why the student should read. It is a technique which marshalls pertinent experiences of the students in conjunction with their mental acuity in matching wits not only with the author but with each other in sort of a game. Who will make the best guesses as compared to the actual story? The predicitions are based on "evidence": the title. Next they consider the evidence furnished by the illustrations if there are any, revising their original predictions. Then they read or hear a significant portion of the story. Again they revise their last predictions if they wish. Unlikely predictions are erased from the board; the best ones kept, and occasionally new ones added. The nature of the selection determines the stopping points in the story and how many. The DRTA acts in part as a motivator. The adroit teachers insure good predictions by the questions they use. They must also stand ready with rapid-fire questions to challenge the predictions of the students who learn the worth of logical statements.

The stopping places are not only for checking the predictions, but they usually turn out to be key passages which furnish practice in inferential thinking or deductive and inductive reasoning. Hence this method has an additional value.

The DRTA is even more essential for classes which include disabled readers because it can be based entirely on listening skills. The teacher can apply the method to a strange object, inviting the students to guess what the object is or is good for. Used with recorded stories, this activity can improve the self-image of poor readers. Because comprehension comes from an audio input, disabled readers but bright thinkers demonstrate their mental agility by making astute predictions, unimpaired by faulty reading skills. Thus despite poor reading skills, no student is denied development in thinking. At the same time, he is not cut off from new concepts, from exposure to structures and from the vocabulary of the written language, and experiences which will come in handy when he faces the printed page.

The DRTA strategy, so basic to reading teachers' methodology, should be a tool of every teacher's kit for it encourages the students to share their thinking with peers without risking a wrong answer; it relates background to academic ideas; it turns the lack of background into a question and sets up a purpose for reading a story. It challenges the interests of the students to be right; it relies on students' ability to reason. It leads them to formulate ideas. It teaches them the value of having evidence. As more information is uncovered, they learn that conclusions may change. The DRTA is shared trip, not a lonely journey through rugged country where the chances of getting lost are numerous.

Reading teachers have other strategies on call which vary vocabulary building, avoiding the ineffectual method of word lists. They teach the students to use context clues, showing them how the environment of the sentence or paragraph provides meaning. They stimulate students to devise learning games for each other. They use the small groups and tutorial systems because the theory that "kids teach kids" is true. Such strategies help make up sound lesson planning, an indispensable step in good teaching; without insightful preparation, teachers turn students into impatient or apathetic clock-watchers.

The final step of the five which separate the good teachers from the mediocre is the type of evaluation they choose. Since reading teachers are concerned with the individual's self-concept along with his mental growth, their basis of evaluation is in terms of the progress each student has made. They favor criterion-reference tests which measure the student against himself rather than against the norm or the bell curve based on a national average.

At the beginning of the semester, in conference, the student guided by a teacher lists his strengths and weaknesses. Together they set up either weekly or semester goals structured, of course, within a sound educational framework. At evaluation, the teacher and student measure his progress against what he had committed himself to at the beginning. Thus the student does not have the debasing experience of being at the bottom marked as a poor learner. Rather, he has the pleasurable realization that he has learned and is better than he was.

In contrast, the traditional teachers intent on a cognitive body of knowledge, base their evaluation on how much information the student has committed to memory compared with the rest of the class. Only a few are at the top.

Yes, these five steps belong to all disciplines. They are the whole of teaching. But, again, it is how these steps are executed which defines good teaching. When they incorporate the theory of learning as process rather than the accumulation of knowledge, when they emphasize mental and emotional growth of the students, when they interpret teaching the lesson as devising strategies through which the students act and thus grow in mental skills and their use of language, and when their evaluation furthers student competencies, then teachers are good teachers. Nor need English teachers fear that the justifiable goals of literature as art and as a testimony to man's greatness be put aside.

For does starting with the performances of the students rather than with information interfere with the admirable goal of literary enjoyment? Does starting with materials which the students can handle stop them from developing a love for the best literature? Does shaping classroom instruction to fit young adult interest turn them off good literature? Does evaluating them in terms of their own progress deter their reach for better and better reading?

When the teaching of reading in an English classroom is understood to mean this kind of approach which is already practiced by reading teachers, then the English teachers can readily subscribe to the slogan that all English teachers at the secondary levels are teachers of reading and be the better teachers for it because then they structure success rather than failure for their students.

READING COMPREHENSION AND CRITICAL READING: RESEARCH AND RECOMMENDATIONS

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The only sensible way to read is critically and with comprehension, yet instruction in reading often becomes so involved with the printed word that the very purpose of reading is neglected. To complicate matters, much is still unknown about how reading takes place so that views of what is involved in reading comprehension vary. Raymond Duquette cites a study of basal readers that shows a wide variance of skills taught which reflects the general confusion. (Raymond J. Duquette, "Critical Reading--Can it be Taught?" ELEMENTARY ENGLISH, September 1973, pp. 925-28) Teachers complain that their students "can't read" (they usually mean students can't read critically or fluently), and the complaint is not limited to U.S. schools. Bormuth (John R. Bormuth, "An Operational Definition of Comprehension Instruction," PSYCHOLINGUISTICS AND THE TEACHING OF READING, Newark, Delaware: International Reading Association, 1969, p. 48) and others admit that the subject has not received adequate research; perhaps some explanation for the paucity of studies on comprehension can be found in Chafe's comment about why phonetics receives more attention than semantics in linguistic research: the very nature of the subject makes it more difficult to isolate the "hard facts" of semantics. (Wallace L. Chafe, MEANING AND THE STRUCTURE OF LANGUAGE, Chicago: U of Chicago Press, 1970, p. 60) Likewise, it seems easier to discover and teach phonic rules than critical reading skills. When we consider how little is known about learning and reading processes, it is a wonder that any useful teaching practices have evolved. Most likely, some good methods are used for the wrong reasons with children sometimes learning in spite of the methods.

Realization that there is more to reading than simply stringing together sounds by looking at letters may be readily acknowledged, but acceptance of stressing meaning over decoding skills is slower in coming. Fortunately, investigations into all aspects of language, learning, and child development are beginning to give some new directions for teachers. Chomsky's generative grammar has helped to make clear that deep structure, not surface structure, is the key to meaning. It has become clear that experience plays a major role in comprehension, and the implications of his theories of language acquistion and deep structure are that meanings exist within us and must be applied to reading. Yet Chomsky is the first to admit that these rules of deep structure are still unknown. (Noam Chomsky, LANGUAGE AND MIND, NY: Harcourt, 1972, p. 110) The research of Karlin reveals that critical reading (and presumably these inner meanings) cannot occur naturally, which is why he feels that comprehension strategies, not rules of phonics, should be taught.

In much of the literature the terms critical reading and critical thinking seem to be interchangeable, which suggests that reading is equivalent to thinking. Thorndike believes that reading ability is an indicator of a person's level of thinking, citing correlations between reading score, IQ test, and academic progress (though admittedly there is doubt about the validity of IQ as an index of thinking). With this view thinking and meaning become paramount in reading. (Robert L. Thorndike, "Reading as Reasoning," READING RESEARCH QUARTERLY, vol. x, no. 2, p. 135)

It has already been mentioned that the linguists have made great contributions to the field of reading. Along with deep structure, such theories as the innate Language Acquisition Device and the concept of a universal grammar stress the nature of meaning within the reader. The Language Acquisition Device is a hypothetical means of explaining man's ability to learn language, which many linguists feel is not simply acquired through imitation or stimulus-response. Chomsky feels that understanding universal aspects of grammar could reveal "the nature of human intellectual capacities." (Chomsky, p. 27)

Linguists have also made a worthwhile contribution in clarifying points of confusion on the question of phonics and its misapplications. Fries for one has devoted a chapter to straightening out phonics, phonetics, and to straightening out Flesch's classic confusion of the terms as well as some of the misunderstandings in phonics methods that often equate reading to speech. (Charles C. Fries, LINGUISTICS AND READING, NY: Holt, 1963) Likewise Wardhaugh discredits phonics "rules" on the basis that children cannot learn by applying such rules. (Ronald Wardhaugh, "The Teaching of Phonics and Comprehension: A Linguistic Evaluation," in PSYCHOLINGUISTICS AND THE TEACHING OF READING, Neward: Delaware, IRA, 1969, p. 83)

Philosophy has added further clues to the nature of critical reading. Susanne Langer explains language as a symbolic behavior that is simply one manifestation of an innate competence to symbolize (PHILOSOPHY IN A NEW KEY). Similarly Britton feels that speech developed as an expression of man's need to symbolize and to think. (James Britton, LANGUAGE AND LEARNING, London: Penguin Press, 1970, p. 36) Psycholinguistics has produced information on language acquisition germain to reading development in terms of the child's organization of his own rules, and sociolinguistics offers insight into the role of social context and universals.

Reading, then, seems to rely on cognitive development, on inner structures, on thinking. If this is the case, we need to know how to teach thinking, even if we do not know for certain how it takes place. One writer suggests that the process of thinking is a very disorderly one that needs some kind of organization. (George H. Hyram, "An Experiment in Developing Critical Thinking in Children," CRITICAL READING, NY: Lippincott, 1967, p. 394) A linguist writes that there is no agreed-upon linguistic method for teaching reading, (Hans C. Olsen, in THE PSYCHOLINGUISTIC NATURE OF THE READING PROCESS, Detroit: Wayne State U Press, 1968, p. 286) and research is still seeking an answer to how a reader becomes fluent.

Nevertheless, certain points have become clear. For instance, what is and is not involved in the reading process is greatly clarified in Frank Smith's UNDERSTANDING READING which brings together findings from various fields of study. He dispels myths about reading by words, by phonics, and from left to right. His hypothesis is that the process moves from meaning to words, from brain to eye and not vice versa. From various investigations Smith, as well as others, has found reading to be largely a predictive activity, (Frank Smith, UNDERSTANDING READING, NY: Holt, 1971, p. 23) and he points out that because the reader is a seeker after meaning, mistakes in oral reading are insignificant as long as they do not interfere with the meaning (p. 197). On this basis Smith explains cloze procedure, miscue analysis, and locating points of interference as aids to teaching reading. He would also recommend the language experience approach to reading as it derives from a recognition that the reader generates language from his own internalized rules. Such a view also argues for individualized reading materials and pace.

As a seeker after meaning and a thinker the critical reader must evaluate what he reads which necessitates organization of his thinking. Teaching thinking can be attempted through instruction in logic, semantics, and values, some principles of which are outlined in Martha King's CRITICAL READING (see articles by Eller and Wolf) and Louis Raths' VALUES AND TEACHING. If Piaget is right in his view that the child's mental processes differ considerably from the adult's and if Smith is correct in thinking that beginning reading is entirely different than fluent reading, then it should be no surprise that improved thinking can yield improved reading.

Obviously, reading comprehension involves much more than merely decoding a surface structure; critical evaluation further entails thinking beyond the literal meaning. Too much literature concerning the teaching of comprehension and critical reading consists of lists of skills or directives with little rationale offered as support. It is not until the linguists, semanticists, philosophers, and psychologists enter with their research that the teacher can find some theory on which to base his teaching methods, for as we begin to understand how reading, learning, and language development take place, we can develop the proper teaching strategies and materials.

MEDIA AND READING IN THE ENGLISH CLASSROOM

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Behold the poor English teacher. He sits in front of thirty-five defiant creatures who would challenge the ingenuity of Archimedes, the patience of Job, and the scholarship of Einstein. Yet to these must the knowledge and appreciation of the English language be imparted. The misguided English teacher says to himself, "By year's end these scholars facing me now will have comprehensive knowledge of Homer, Virgil, Shakespeare, Faulkner, and so forth. They will have written fine works themselves and will converse in faultless grammar and write in smooth-flowing language." The second day in front of these same flowering scholars, our hero, the English teacher is made aware that these budding geniuses have difficulty reading the comic section of the newspaper, do not possess a text, and hold their library books upside down while looking at the pictures. English teacher, if this is your lot, do not despair, read on--this article is just what you have been needing.

On a more serious note, English teachers of an average class of high school students will find wide variations in the reading skills within that class. This article tries to mention ways that a teacher can use the most common media available in a classroom to help his students develop their reading skills. The assumption is that all classrooms have or have access to a film projector, an overhead projector, a filmstrip projector, and a tape recorder (reel to reel and cassette). The second assumption is that the students in the classroom have advanced to the stage in reading that they can pronounce most of the words they confront on the printed page. In other words they have mastered most of the word-attack skills. It seems rather pointless to work on more advanced skills until these have been developed. The reading skills that we consider important to an English classroom include the following: identifying the main idea and recognizing the supporting details; drawing conclusions and making inferences; recognizing organizational patterns (sequencing, cause and effect); increasing vocabulary building skills; increasing speed of reading and varying the speeds of reading; identifying author's purpose and story organizations (opening situations, conflict, climax and denouement); recognizing irony, allusions, symbolism and satire; and using ideas gained to solve problems. This is not an exhaustive list of reading skills nor does the article plan to show how to develop all of these. However, we will try to provide some ideas for the English teacher who has come to the realization that if anyone is going to teach his students how to improve their reading skills it is going to be himself.

Kids like good films, and if they can see something happening it is easier to understand it than being told or reading about it. Using short films to teach some of the reading skills necessary in the English classroom can be a short and an enjoyable route to applying these skills to printed material. While we are surrounded with a variety of media for instruction as well as entertainment, printed materials remain our greatest source of both. Therefore, it is our intention that the techniques developed here be applied to printed materials.

Students tend to get totally caught up in film content. This involvement is your strongest weapon. Main idea, supporting detail, organizational patterns, vocabulary context clues, inferences, and conclusions can be clearly explained under these circumstances.

You may define main idea as "what the film, essay, story, or article is all about." Seems like an innocent, simple definition, but to those students reading at no more than a sixth grade level this concept is difficult to grasp. Before recognizing an abstract idea, a concrete one is needed. Try a list of fruit, animals, or furniture and ask how they are related or what they have in common. Elementary yes, but frequently necessary. Move from there to phrases having to do with a concept such as friendliness (a warm hello, a sweet smile, a hardy handshake), or an event such as Valentine's Day (giving a bouquet of roses, receiving a box of candy, sending messages of love). The first few lessons can be presented with multiple choices. Main idea then is a little like a roof--it covers its supports and is held up by them.

And here we are at supporting detail. An unsupported roof becomes the floor; an unsupported English paper becomes an F. Define supporting detail as those concrete examples, specific instances, or illustrations that develop a bigger general topic. With these basics in mind your students can learn through film to discriminate between statements which are central to the writer's purpose and those which illustrate, explain, support, or otherwise amplify the main idea.

Using carefully selected short films show a meaningful segment. Instruct students to list briefly major statements or actions (supporting detail), and then in a few words have the students show how the statements or actions are related or what they have in common. When the film has been completed consider the relationship of all of the main idea statements and consequently the main idea of the film. This approach develops a pyramid. At the base are the supporting details of each segment building a main idea of that segment. Segment main ideas establish a main idea for the entire film. The same procedure should then be applied to class reading material. If the film story is available in print, as with several A. Bierce works, students can more easily see how to use the skill in reading. Main idea--supporting detail exercises should be repeated regularly progressing to more difficult film and reading materials according to student abilities.

Examining title as main idea indicator can be a more creative and higher level activity. Skipping title and credits on a film instruct students to title short segments selected by the teacher. When the segments have been titled, title the film and compare it with the film maker's choice. In this exercise students must recognize main ideas and supporting details in order to select a meaningful title. Students will also see the necessity of considering a title's ability to catch the reader's attention, its sound, its length, and its possible symbolic value. This activity lends itself to group work. Apply this lesson to print by duplicating paragraphs from textbooks, magazines, newspapers, and so forth.

Making inferences and drawing conclusions is a skill very difficult for many of today's high school students, but very important in an English class. Students usually need to be told that an inference is something that is suggested. If an author described a child waving to a passer-by the inference might be happiness or friendliness. This is rather obvious, but how often are class materials obvious? Divide the class into groups of two or three and assign each group to carefully note the action, the color, the motion, the expressions, what is said, or the way it is said in a short film. At the end of the film each group should consider what inferences can be made based on the information gathered. From class pooling of ideas they can determine what ideas follow logically from these inferences. What is implied by choice of words or by omission of information? Finally, what can you say about the person(s), action(s)? What are your conclusions? Students have consequently been introduced not only to the skill of drawing conclusions, but doing so on a sound base. The literary conventions of symbolism, allusion, satire, and irony are easily integrated into this activity once students are handling the simpler inference/conclusion skills.

The overhead projector, probably one of the most common pieces of equipment in an English class, is also one of the most versatile tools. The first suggested use is simply that of a device to call attention to whatever the teacher wishes all the students to see and pay attention to. A list of new words to be encountered in their reading selection can be written on one half of a transparent sheet. The definitions can be listed on the other half of the page and kept covered until their disclosure is desired. This is simply substituting an overhead projector for a chalk board. However, if the teacher wishes to use the overhead as a tachistoscope (a device for flashing words, phrases, numbers on the screen) he can take the list of words mentioned and cover them completely with an opaque sheet of paper or card. Bu cutting a slot or hole in the sheet only one word will be visible at a time. If the word list is spaced properly the teacher can expose one word as long as desired. He can then move the sheet so that no word is visible and the students have time to write what they saw.

The teacher should re-expose the word and have students compare their written form with the correct one. By decreasing the exposure time of the words the students learn to perceive accurately and quickly. The teacher can develop spelling accuracy by making a list of words similar in spelling such as principal, principle, through, thorough, thought, stationary, stationery, and exposing each word for just a brief time. After each exposure the students should write the word they saw. Re-exposing the word immediately allows the students to correct their mistakes or feel a sense of pride in their accomplishments.

The overhead may also substitute for a reading pacer. This author put a short story on a transparency. The story was exposed on the screen and a note card was used to cover the first line of the story then the second line of the story and so forth. The students were forced to read ahead of the moving card. By counting the words in each line and paying attention to how fast each new line was covered the teacher can set a prescribed pace of so many words per minute. The teacher should always have the students read ahead of the card so that faster readers can go on and not have to wait for slower ones. A ninth grade story can be read more quickly than a college level story if both are read for the same purpose. And here the English teacher can do the students a world of good if the teacher will instruct the students how to vary the pace for differing purposes. For instance, if the teacher will make a transparency of a common short story on a fairly easy level, this could be used several times with the same group. First, the students can be forced to read through the story rapidly (over 350 words per minute) and then asked to simply relate the plot in general terms. The same story may be reread at a slower speed and details added to the skeleton plot. By the third reading such questions as why did the character react as he did, how does the author prepare you for the conclusions, what are the implications of the use of a specific word in the third sentence, and so forth. The teacher should prepare the students before the reading by informing them about how fast they are going to read and what they are expected to remember at that speed. It is quite unfair to force students to read fast then ask detailed or complicated questions, even though the best readers may be ready to answer any such questions after only one reading. Secondly, it is also unfair to prepare students for certain types of questions and then ask something else.

An English teacher can also teach comprehension skills as well as speed of reading with the story on the overhead. Using a transparency of a paragraph the teacher may mask out all but one word from that paragraph and ask students to define that word. If it is a relatively unfamiliar word maybe no one would be able to define that word when it is exposed by itself. Then several more words surrounding the selected word can be exposed so that now the class can see a whole sentence. Probably several students can guess at the meaning of the word. The students should be asked what specifically led them to their conclusion. What context clues did they use? By wise selection the teacher can show how other words (synonyms or appositives, opposite words, phrases surrounding the word) all give clues to the meaning of a word. The teacher may show that usually only general ideas of the word's meaning can be gained by using context clues.

If the teacher is interested in helping his English class to read in phrases he can prepare a short story on a transparency with very wide margins, only two or three words per line. Place this story on the overhead and start covering phrases from the top down. Allow the students time for only one fixation, or look, at each line. Instruct the students to look at the middle of each phrase and try to see both ends of the line at one time. If the teacher sees that some students are moving their lips on this exercise this is evidence those students are not seeing a whole phrase at a time. Select easier material and increase the speed for those students.

Maurice Shoger of Alhambra High School provided the following idea. He shows filmstrips to his class with some regularity. The students must read the narration to themselves. As the year progresses the speed of the filmstrip is increased. To help the students increase their speed of reading the teacher must be aware of how many words there are on each frame and how long each frame is exposed. Allowances need to be made for introduction of new vocabulary and new ideas presented in that filmstrip. By using filmstrips students can be taught to skim for main ideas and look for context clues using pictures as well as the words.

Mention should also be made of some uses of the tape recorder. There are several programs commercially prepared that help the teacher develop phonics skills, main idea selection, recalling facts, increasing vocabulary. There are also audio copies of many of the literary classics. However, we have found that we use more frequently those materials that we have prepared ourselves. Because of the trends in our modern speech many students are not aware that the sound "uv" is frequently spelled have, rather than of, as in "he must have gone to the store." If the teacher records a selection, plays it back, and has the student read along with the recording, the student can identify the spoken word with the written word. These recorded selections may also be one means for the poorest readers to get information. This would give the students their "talking books." We have a complete text of one course on cassette that students or teachers may check out and listen to. Students with earphones and cassette playback equipment may sit in class while the rest are reading their assignments and listen to their assignments.

We have also recorded short plays being read by two teachers. These we use to create interest. Many students who are reluctant to read a play in a book are eager to listen to that play being read. The next step is to have the students record some plays. With remedial students we have followed this pattern. First, the students read silently through the entire play by themselves. Next, they should underline all parts they are going to read and make sure they can pronounce all the words. If the student can't pronounce all the words and asks for help then the teacher should tell the correct pronunciation, not send the student to the dictionary. Next, the students read the play aloud. Reading a play in a monotone with no expression may indicate that the student's comprehension is limited or it may indicate the student is afraid to express any emotion. By questioning the student the teacher can determine if the student understands what is occurring in the play. Finally, the students record their play. This may be done in front of the whole class or in a private session. Some students are impressed at hearing their own voice and are thrilled to read plays.

While lectures, discussions, films, transparencies, filmstrips, and tapes are all a part of the teaching process, the printed word remains the major medium for the dissemination of knowledge. Whatever the motive anything that gets a student to read is helping him improve his skills. There is no stopping place in the spiral of reading. As the students get better, they try more difficult material and are challenged to seek even higher goals. The English teacher must use what is at hand to help those he confronts daily. No one else is going to carry his burden.

HOW ENGLISH TEACHERS CAN PREPARE THEMSELVES TO TEACH READING

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The problem posed by the title of this article, like the response which follows, has a deceptive simplicity. At first glance, the immediate common reply might be simply to suggest one or more courses, if not an advanced degree, in reading. Programs of academic studies, universities, and faculty could be suggested and references or loans of professional textbooks might be readily given. Surely, such a simple problem deserves an equally simple solution.

However, the reader will note that the weight of the title is focused on teachers preparing themselves. This emphasis suggests that initiative, responsibility, opportunity, and self-appraisal should all be considered in a relevant response that is not merely a statement of information. These foregoing considerations are the proper concern of the first phase of preparation--orientation. The determination of one's position with relation to reading is, therefore, the first step in helping English teachers prepare themselves to teach reading, and thus is the primary concern of this article.

Rather than embroider reading into a profound mystique which reduces reading into minuscle fragments and terminology that only alienates teachers, I should like to follow Thoreau's admonition to "Simplify! Simplify! Simplify!" and begin with an orientation into reading which first recognizes teachers' views and uncovers their attitudes and concept of teaching.

Teachers' Views of Their Reading Responsibility

"Every teacher is a teacher of reading" is a slogan long familiar to secondary school teachers and reading specialists alike. Teachers, however, feel uneasy when confronted with this responsibility. They say:

> The students should know how to read before they come to me. I'm an English teacher, not a reading teacher.
>
> First of all, we already have more than enough to teach in one school year. Something will have to be cut out to fill in this extra teaching. Secondly, I realize reading is important, but I'm not qualified to teach it.
>
> I realize reading is important, BUT
> 1. I know next to nothing about actually teaching reading.
> 2. I'll have to go to school for five more years to learn how to do this.
> 3. Critics have just convinced me to stress subject matter more and now this.
> 4. I think I'll become a gym teacher.
>
> (Amelia Melnik, THE IMPROVEMENT OF READING THROUGH SELF-APPRAISAL, Unpublished Doctoral Dissertation, Teachers College, Columbia U, 1960, p. 109)

These views suggest that we must bring teachers' attitudes toward teaching into broader perspective. If teachers perceive their role as that of an expert saturated with superior knowledge of his field, then surely they will be continually intimidated by ideals of perfection and precision. Instead of being motivated by hope through progress, they are paralyzed by fear of failure and inadequacy. If teachers are to prepare themselves, they must first feel free to approach their task with the same contagious spirit of inquiry characteristic of great work and great teachers, as described by Irwin Edman and Fred Hoyle.

> I had been listening to a man (John Dewey) actually thinking in the presence of a class. As one accustomed to Dewey's technique, it was this last aspect of his teaching that was most impressive--and educative. To attend a lecture of John Dewey's was to participate in the actual business of thought. . .I learned to see Dewey's greatest gift as a teacher, that of initiating inquiry rather than that of disseminating doctrine. (Houston Peterson (ed.), GREAT TEACHERS PORTRAYED BY THOSE WHO STUDIED UNDER THEM, NY: Vintage, 1964, pp. 197-198.)

> It seems to be a characteristic of all great work that its creators wear a cloak of imprecision. Einstein was generally regarded as a vague, impractical man. Many scientists still think this. Yet the truth is that Einstein's calculations had a level of precision and an exactness of thought which those who accuse him of being are themselves quite incapable of attaining. The girl that Mozart wanted to marry said after his death that she thought he was a scatterbrain, and would never make good. Wordsworth had matters right when he spoke of Newton--'the index of his mind, voyaging strange seas of thought alone.' The man who voyages strange seas must of necessity be a little unsure of himself. It is the man with the flashy air of knowing everything, who is always with it, that we should beware of. It will not be very long now before his behavior can be imitated quite perfectly by a computer. (Fred Hoyle, OF MEN AND GALAXIES, Seattle, Washington: U of Washington Press, 1964).

These examples serve as reminders that teachers who would embark on "strange seas" best begin in the role of co-student, engaging in a collaborative inquiry into reading. In an environment of "contagious enthusiasm" generated by unrestrained curiosity both explorers grow in their quest of the unknown. Only then do teachers realize the truism of the tune: "By your pupils you'll be taught."

Where Do I Begin?

The answer to this query was first suggested to me by Dr. Lawrence Gould, noted educator, scientist and explorer, who informally drew some parallels between how a scientist approaches his task and the reading process at a local IRA Council meeting. Like Dewey, Dr. Gould "thought aloud" in our presence and replied:

> I can't think off-hand of any sharp differences except that presumably a scientist is objective and presumably he gets all the facts in mind before he makes a decision. Practically, that isn't true. The illusion that science consists in going out of doors or some place else and collecting a million different facts and then drawing conclusions is nonsense.
>
> It would be possible to think of a man who decided to devote his life to science and he gets a lot of notebooks and so on and he begins collecting all the statistics. He gets volumes and volumes of facts. And when he gets them all together he can take them to the American Museum and they would throw them into the waste basket. That isn't science.
>
> Science is the art of understanding nature. And you do not get answers to the questions unless you start with some assumptions. You cannot enter any world of meaning without making assumptions.
>
> In religion we call it faith. In ethics we call it ideals. In science we call it hypotheses or theories. That is the way it works.

So you make certain assumptions and then you examine the facts to see whether your assumptions are valid or not. (Dr. Lawrence Gould, February 14, 1963, Tucson, Arizona).

Applied to the field of reading, Dr. Gould's statement, "You cannot enter any world of meaning without making assumptions," is especially provocative for reading is not only a world of meaning in itself, but reading is also an opening into many worlds of meaning. All the more important, therefore, for anyone who seeks to enter the world of reading to first identify at a concrete level of consciousness some common assumptions about reading. When, then, are the assumptions that co-students should explore together--and HOW?

Assumption I: Reading Is Books

In the beginning was the word, and in this instance, the word is *reading*. When we think of reading, the automatic common reference is books. To expand the meaning we bring to reading, initiate a discussion with the question: "In what ways do we use the word *read* in any of its forms?"

Beginning with an example, such as "I can read your mind," other examples can be further elicited:

The doctor *reads* your x-rays.
"I *read* you," said the pilot to the navigator.
She *read* my tea leaves.
"Will you *read* my palm?"
"I can *read* your stars.
She *read* my cards.

Similarly, the deaf *reads* lips while the musician *reads* notes and the scientist *reads* tree rings. In all these instances, "reading" implies understanding of *symbols* that represent meaning: pictures, oral expression, physical properties, movements, gesture. What other symbols do we use to communicate meaning?

Familiar general symbols easily come to mind and can be subsequently illustrated and organized under categories:

National symbols: various flags
Financial symbols: ¢ $
Peace symbol: ☮
Religion: various crosses
Life: ♂ ♀ † ∝

By contrast, attention now can be drawn to printed symbols by labeling the preceding examples. Printed words have meaning, too; they also stand for something else. Does reading printed symbols differ from "reading" general symbols? This rhetorical question leads to our next assumption.

Assumption II: Reading Is Easy

The assumption here is that anyone who sees a symbol, such as a barber shop pole, and associates it with the barber shop behind it has "read" a symbol. But only in this very broad way is it considered reading. If the "reading" of general symbols is the same as the reading of printed symbols, then we would have to say that animals can read. So while there is a superficial similarity, there is also a great chasm that separates the two, and that is the thinking, reasoning processes that we identify as the main distinction between man and the rest of the animal kingdom.

One of the distinctions to be made in "reading" general symbols, as opposed to reading printed symbols, is the immediacy of the thing the general symbol stands for in the first instance and the remoteness of what the printed symbol stands for in the latter instance. Here, the item that makes the difference is the development of language. As the person grows in his capacity to use the spoken language and to understand the language by listening to it, he increases his potentiality of bringing to the printed symbol, not only recent experience, but many experiences built out of the past.

Another distinction that can be made deals with the readiness to "read" general symbols as opposed to reading printed symbols. The child reads general symbols at a very early age, whereas the physiological needs of auditory and visual discrimination are much more demanding in the latter instance. Visual acuity and discrimination of the kind to focus on and see differences between very small differences in the configuration of printed symbols comes much later than the gross "seeing" needed for reading general symbols. Auditory acuity and discimination for the most part are not needed in the former case, but are essential in the latter.

A third important point to consider is that for the most part the "reading" of general symbols occurs without teaching. The child simply associates the symbol with the thing and there is no need for a third party. For the most part, this is not the case in reading printed symbols. Only rarely does a child learn to read by himself, but there is no disagreement about the need for teaching reading of printed symbols.

A fourth important distinction that is lacking in the former is the interaction of symbols whereas this is a most essential aspect of the reading process. There is a certain limiting aspect to "reading" general symbols, as can be seen by contrasting the interaction of word with word and word with sentence, sentence with sentence, sentences with paragraph, paragraph with paragraph, etc. So while the meaning of the general symbol can vary slightly, there can be no comparison of the variation of meaning that can occur with the interaction of printed symbols.

The latter also calls for a sophisticated reasoning process that determines which of the printed symbols should be weighted--what shade of meaning is given to this word at the time and which of the multiple meanings is related to the use of the word in this position.

Finally, the printed symbol can take the reader beyond his experiences, which the general symbol does not do. It can be the creator of new thought or ideas or it can reorganize and change a thought and bring into shape a new form.

These essential distinctions between "reading" general symbols and reading printed symbols highlight some of the complexities of the reading process (the author is indebted to Dr. Harold Cafone, Oakland University, Rochester, Michigan, for elucidating these distinctions). The level of abstraction inherent in reading printed media is especially complex when we realize that reading is an abstraction (spoken symbols) of an abstraction (thought or idea). So on this "voyage on strange seas" the wonder of reading is now emerging, but not until we confront our next assumption can we begin an objective appraisal of the status and stature of reading in the world of communication today.

Assumption III: Reading Is Out-of-Date

In a day and age of mass communications and the wonders of modern technology, it is easy to assume that reading has become archaic, if not obsolete, in comparison to the ubiquitous array of modern media of electronic communication: radio, telephone, television, stereo, tape recorders, films, transistors, photography, computers, video recorders, satellites, sound recordings, etc. Who needs reading? ask pupils as well as persuasive educators, journalists, technological experts, and pseudo-reading experts, all convincingly urging us to relegate reading to a lesser status in our educational institutions.

Comparisons between printed and electronic media of communication can easily place reading at an unfair disadvantage because comparisons imply similarities where in this instance, except for purpose, there are none. Reading is such a distinctly different media that it can only be properly appreciated through a contrastive analysis: "What is unique about reading? What does reading have that the other media of communication don't have?"

With this focus in mind, co-students begin to develop a list of features unique to reading, enlarging upon or refuting each one in discussion through example, illustration, anecdote, experience, etc.

The following list of unique features may serve as a useful point of departure for the teacher to adapt as she wishes:

1. Reading is the basis for all other electronic media.
2. Reading provides a more complete depository of the past.
3. Reading is easily portable.
4. Reading is less expensive.
5. Reading is more convenient, available and accessible.
6. Reading is more complete and autonomous. It does not depend on electricity, outlets, batteries, tubes, etc., and others to operate or keep in repair.
7. Reading is more stable and permanent.
8. Reading offers more choice and freedom to the reader.
9. Reading makes information more easily retrieved.
10. Reading affords less distortion. There is no intermediary between the author and the reader.
11. Reading is more universal, not limited by time or space.
12. Reading allows opportunity for reflection and review.
13. Reading is more flexible, adaptable to the reader's pace and need.
14. Reading is limitless, offering a greater variety of views and sources and depth of treatment.
15. Reading is faster than viewing or listening. The reader can scan, skim, skip, and otherwise control his rate of input.

This statement questioning the assumption that reading is out-of-date should provoke a lively discussion from which a larger, more objective perspective about the role of reading in a modern society should emerge. A basis is now provided for a personalized investigation of an individual's need for reading, the purpose for pursuing our final assumption about reading.

Assumption IV: Reading Is Unimportant

In her teaching, the late Ruth Strang propounded the proposition that "affect should always accompany cognition." Acceptance of this statement implies that learning is best achieved when knowledge is personalized and digested with feeling.

To prevent the enlarged consciousness of reading that has thus far emerged from stagnating at an intellectual level of inert information, co-students should now engage in an individual exercise to obtain concrete data from which they can realistically ascertain the importance of reading to them. This exercise may take the form of a "Reading Log" in which each person records his reading for a single day under the following headings: (1) Time, (2) Type of Printed Media, and (3) Purpose. Using the data that have been compiled, the reader's next responsibility is to make a statement of conclusions and implications derived from the information he obtained. The following example of one individual's Reading Log illustrates the form and value of this activity and suggests the variety of responses which may evolve from this exercise.

MY READING LOG
January 27, 1974
Sunday

Time	Type of Media	Purpose
8:50	Clock	To see if it was time to get up
9:00	Poster	I like what it says, so I read it often
9:15	Calendar	To see what I had planned for the day
9:20	Book titles	To select a book to read while drying hair
9:30	Newspaper	Information about current events
10:05	Room numbers	To find the room of a friend
10:30-11:30	Church bulletin	To find out sequence of church service
	Church hymnal	To sing songs and recite passages
	Church bulletin board	To find out week's happenings
12:00	Restaurant menu	To make choice for lunch
1:00	Restaurant bill	To make sure I had been charged correctly
1:15	TV GUIDE	To see if anything interesting was on
1:20	Class notes and text	To begin assignment
2:00	Diet Shasta label	To find out how many calories it has
5:00	Recipe in cookbook	To be able to prepare dinner
	Control on oven	To set correct temperature
	Food package directions	Same
7:30	Controls in car	To drive effectively
	Street signs and map	To find store
7:45	Labels on store items	To select purchases and compare prices
8:15	Elevator panel	To select floor number
	Sign in elevator	It was eye-catching
	Graffiti in elevator	To alleviate boredom
8:30	Menu for next week	To prepare shopping list
8:45	Unfinished furniture catalog	Information, interest, curiosity
9:15	NATIONAL GEOGRAPHIC	Enjoyment
10:00	TV GUIDE	To select program and read write-up about it
11:00	This log	Curiosity
11:15	Clock	To set alarm for Monday

Other incidental reading: bumper stickers, billboards, advertising signs, telephone book, radio dial, weather, cereal box, checkbook, credit cards, bills

Conclusions: I discovered that in a single day (and I purposely chose a Sunday to make it easy!) I read for a number of purposes depending on factors such as time, material present, mood, obligation, and my immediate environment, to name a few. In one day I read for information, relaxation, to kill time, curiosity, planning, instruction, emotional fulfillment, because I felt an obligation, because I had to function. The purpose for which I read in all cases linked to the media which I was reading and what I had to do. I never realized how much I depend on reading to get me through the day. The fact is that reading helps me to organize my life. And how I take it for granted! Now that I realize how essential reading is for it serves many purposes. But I never really thought about how essential reading is for survival!

For instance, if a person cannot read the newspaper how will he know what is going on in the world about him? He may have a T.V. where he can be informed of some of the news, but what about those incidents that are not reported! Often a reporter only speaks about an incident without going into full detail, whereas the newspaper usually does. Also, the reporter may speak too rapidly for some which only leads to misinformation. As for some stations, only local news is reported. What if something disasterous happens in another part of the world? That person won't be aware of it until the weekend. And what if it concerns him? Thus, T.V. news is only on at certain times of the day and if the person is working at that time or pre-occupied, then what? The newspaper is filled with so many things: sales, advertisements, T.V. programs, entertainment, recipes, sports, weather, etc. A person should never deny himself of its information. But those who cannot read are denied.

And what about those people who are not familiar with a new surrounding or city, etc. How will they be able to locate places of interest or necessity, if they cannot read the yellow pages in a phone book? One cannot go up and down streets and in and out of every building or store to find what they are looking for. Again, the ability to read is a necessity! And for those who cannot read symbols such as numbers, how will they tell the time of day? Moreover, if one has an appointment, a class or whatever, how will they know what time to go there if a time is specified and they cannot read a clock? People aren't always around to ask and often they only give an estimate. No, one couldn't call the time on the telephone; don't forget this person cannot read number symbols!

Secondly, a person could starve to death or at least only be able to eat cold foods most of the time. For how can one comprehend the symbols on the stove or oven if he cannot read? He may press the buttons but how will he know which burner to put the pot on (unless he tries them all)? Better yet, how will he know which button to press without burning the food? This may seem rather improbable, but there are people in this world as uncivilized as this.

However, this may still not be convincing as of yet. But what happens if a person wants to heat up a T.V. dinner? They cannot because they have no idea of what the symbols (number) on the oven dials mean; better still they cannot read the instructions on the back anyway. So the oven dials and the clock (to know how long to heat it) would have no use anyway without instructions. Whether it be a T.V. dinner or a simple brownie mix a person is desperate if he cannot read!

Back to the T.V., if a person has a T.V. and wants to watch a certain program, he may as well forget it if he cannot read. Because the only time he will know what station he has on is when they have station identification. Remember, he cannot read the numbers on the dial that tells the station (or channel). Furthermore, he cannot tell the time, to be able to know when to turn it on. Of course, a T.V. Guide will have no use to this person. Therefore, I suppose he will have to resort to memorizing, by watching T.V. day in and day out, morning, noon, and night. However, he will only be able to memorize one station.

So far this may seem very exaggerated, but until now I, myself, never realized the VALUE of reading. Not being able to read is not only a disadvantage but, it's dangerous! If a person is sick and has medicine to be consumed, how will he know how much to consume if he cannot read the label of instructions, and furthermore, he would not know how often to take it because he cannot read the clock anyway. As one can easily recognize, not being able to read can be a death trap. Thus, a person under these circumstances may try his own prescribed method, and by doing so, take an overdose which may result in death.

Until now, with the exception of the newspaper, I have discussed incidental media which I find most essential for surviving our everyday life. But the worst part, or should I say another disadvantage, is not being able to read books. Not just texts of facts but books of stories that stretch the imagination. There are stories of adventure, stories of mystery, stories of comedy, stories of love, and even stories of places one may never have believed to exist. My list is endless for in books one can find anything. Books can do so many things for so many people. Books can open doors for people; for some, even change their lives. There is such a great deal one can learn and so many ideas one can acquire from reading. People can broaden their horizons by reading; for so often one reads of things he never dreamed existed. Books are for pleasure, learning, thinking, etc. Each book has its own purpose. Whatever it may be, it is of value only to the reader! So true to life, only the fittest survive! Only the readers will survive!

What inferences can we draw from this person's reading log? There are many, of course. Certainly, it serves to illustrate the impact on learning when "Affect accompanies cognition." But perhaps its chief contribution is in providing us with the single most revealing picture of one human being's conscious awakening and insight into the meaning, use, and purpose of reading. For this exercise is the culmination of our orientation into the world of meaning that is reading.

Bon Voyage!

Before embarking teachers on these "strange seas," they should also be prepared for the perception their fellow passengers, their students, have toward them. How do students distinguish between their most "finished" teacher and their "best" teacher?

> It seems that the finished teacher would always start at a very specific point in a lecture or discussion and proceed in an orderly fashion to a definite conclusion. There were no apparent doubts in his mind and no hesitations in his manner. Indeed he often talked 'like a book.' When he finished a point, it was clear and simple. When he finished a subject, it was closed--and one hardly ever wanted to return to it again.

On the other hand, the best teacher often started on the wrong point and made several false starts. He was tentative in his inferences and often hesitant in his manner. He would get off on a tangent and then ask the students how they got there. He frankly and frequently confessed his ignorance. His eyes would often be fixed on a distant point as he thought out loud, often to the dismay of the students. At the end of a discussion he would leave at least some loose ends--which were live ends. He made few things completely clear and simple. But he made his students think and he opened windows and pointed to the horizon beyond. (Houston peterson, GREAT TEACHERS PORTRAYED BY THOSE WHO STUDIED UNDER THEM·NY: Vintage, 1946. pp. 346-347.

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THE MARCOS DE NIZA PROGRAM OF INTEGRATING READING INSTRUCTION INTO THE ENGLISH CURRICULUM

Bert Parrish, Marcos de Niza High School, Tempe

Marcos de Niza High School in south Tempe is similar to many high schools in the American Southwest. The student population consists of approximately 26% Mexican-American, 5% Black, 65% Anglo and 4% Other. The 1973 standardized reading scores for the freshman class reflect the norm, 51% reading on or above grade level and 49% reading below. The percentage of students reading on or above grade level gradually decreases with the succeeding upperclassmen as would be expected due to the increasingly more difficult and complex reading required in these grades.

The reading emphasis within the English department arose from a common concern and desire to improve the reading competencies of all students. Reading is not a separate department nor considered a separate effort divorced from the other disciplines. In the spring of 1974, the district adopted a Reading Philosophy that encourages and expects all teachers to accept the responsibility of reading improvement as it pertains to the needs and objectives of their academic area. However, the English department had already accepted the leadership role in this effort long before the policy. The program, of course, has expanded considerably as the school has grown. Below is an overview of the 1974-75 English course offerings. It reflects a concerted effort to offer "something for everyone," dictated by the student's needs, interests and abilities.

READER TYPE	FRESHMAN	SOPHOMORE	JR. AND SENIOR ELECTIVES
Developmental (on grade level or above)	+Mass Media & Oral Expression	Soph. Comp. & +Soph. Lit.	*College Survival:Rdg. & Gr. Creative Writing Insights to American Lit. Research Processes World and Beyond Contemporary Novel
Corrective (1 to 2 years below Grade level)	Same as Developmental		British Literature Humanities Southwestern Lit.
Severely Corrective (2 to 3 years below)	*Communication 1 & 2	+Communication 3 & 4	#Practical Writing #Adventures in Amer.Lit. #Short Story
Remedial (3 or more years below grade level)	*Reading 1 &2 #English as a Second Language 1,2,3	*Reading 3 & 4	#Science Fiction & Mystery *Modern Reading Techniques
Special Interest classes (any reading score)	Non-English credit: Beginning Theatre Children's Theatre Reader's Theatre		Forensics Journalism Contemporary Theatre Adv. Acting Make Up & Design Annual

*Courses taught by a Reading Specialist
+Courses which include planned, systematic reading instruction
#Course which integrate corrective reading practices as indicated by specific needs of class

Perhaps the easiest method of integrating reading instruction into an English class is by the unit approach. Reading units are incorporated into several of the above English classes (+). I'd like to describe these units because I believe any English teacher can adapt this approach to his/her teaching easily and effectively.

READING UNITS WITHIN THE ENGLISH CLASSES FOR THE DEVELOPMENTAL READER

Mass Media Reading Unit - This is essentially a three-week unit which introduces, explains and provides practice in the general reading skills necessary for all subject fields as well as the newspaper, magazines, and other forms of mass media. It consists of fifteen lesson plans covering the following skills:

1. Recognizing good and bad reading habits
2. Efficient use of a textbook
3. Improving concentration and retention
4. Improving study habits (SQ3R)
5. Developing flexibility in rate (skimming, scanning, thorough reading)
6. Reading with a purpose
7. Developing critical reading by awareness of fallacies (fact-opinion, either-or, false authority, stereotyping)
8. Increasing speed and comprehension
9. Improving vocabulary building skills by CSSD (clues to meaning found in context, sound, structure, and dictionary)

Sophomore Literature: Reading Portion - This course uses Olive Niles's ACCENT series of paperback anthologies by Scott Foresman Company. In the back of each anthology there is a reading skills section to be introduced between stories as the skills are needed to interpret the assigned literature. Lesson plans were developed from the teacher's manual and other sources to clarify the skills for the teachers and to make the lessons more interesting and enjoyable to the students. The following reading skills in this unit build on the foundation laid by the Mass Media unit:

1. Review of reading purpose and rate flexibility
2. Getting the main idea (central focus)
3. Making judgements (fact, opinion, inferences, evaluation)
4. Developing imagery (figurative language, sensory input, visualization)
5. Taking inventory (survey, main idea, summarize and predict)
6. Understanding the idea relationships in paragraphs (time order, comparison-contrast, cause-effect, simple listing)

The stories following the exercises are very effective in reinforcing these comprehension skills as well as building vocabulary skills by a comprehensive use of CSSD whenever it is applicable to the vocabulary. This unit consists of seventeen lesson plans scattered throughout the semester.

READING UNITS WITHIN THE ENGLISH CLASSES FOR THE CORRECTIVE READER

Communications 3 & 4 Reading Unit - This course is designed for the sophomore who is reading two to three years below grade level and/or writing below the entry standards of Sophomore Composition. Although the major emphasis is on writing skills, a reading unit is included to review and improve the following basic reading skills needed for minimal reading proficiency:

1. Vocabulary Building Skills
    - prefixes and suffixes
    - syllabication
    - phonetic analysis
    - compound words
    - contractions

synonyms, antonyms, and homonyms
contextual clues

2. Comprehension Skills
    - main idea
    - summarization
    - pronoun referents
    - idea relationships in paragraphs

In addition to the above two week reading unit, regular periodic instruction includes exercises from Scott Foresman's TACTICS IN READING I, Scholastic's CONTACT series, and USSR (Uninterrupted Sustained Silent Reading) to improve the same skills developed in the Sophomore Literature course but on a corrective level with easier material.

Communications 1 & 2 - This freshman course covers the basic reading skills more thoroughly and on a diagnostic-prescriptive individual basis. It uses Scott Foresman's BASIC READING SKILLS workbook, Holt's IMPACT series, the SRA READING FOR UNDERSTANDING Kit, SCOPE magazine, and speed and comprehension drills with a speed machine.

SPECIALIZED READING COURSES

Reading 1 & 2, 3 & 4 - Any teacher, counselor, or parent can refer a student to the Reading Center for testing. If it is determined that he or she is in need, and can benefit from, intensive reading remediation, then Reading replaces the English class. The course includes instruction in word perception and analysis, literal and interpretive comprehension, listening, vocabulary improvement, reading appreciation and basic writing skills. Individualized and group instruction are utilized extensively. Marcos is fortunate to have some of these classes financed by a Title I federal grant so class size is limited and a variety of materials are available.

College Survival: Crash Course in Reading and Grammar Skills - Juniors and seniors who are reading above the 10th grade level can opt to take this elective, which stresses speed, vocabulary development, higher level reading/thinking skills and special reading techniques for various college content areas.

Modern Reading Techniques - This course is designed for juniors and seniors who are reading below grade level and anticipate difficulty in American History or Government. This course improves the reading/study skills necessary for success in the social studies and concentrates on building a background of understanding through readings on areas under study. A high degree of coordination with the Social Studies department enhances the effectiveness of this course.

INTEGRATED READING PRACTICES

These reading units and specialized courses are but a part of the integration of reading into the English curriculum. Many individual efforts are being made by teachers to anticipate difficult vocabulary words, to develop interest and readiness in a selection before assigning it (directed reading activity), to evaluate instructional materials for difficulty level, to request class reading scores, to diagnose student reading ability in the area of English, to reinforce the efforts of poor readers, to use multi-level paperbacks, to differentiate assignments, to incorporate free reading or USSR, to use various audio-visual aids, to provide a variety of book reporting techniques, to plan instruction in particular reading skills as they are needed, to create lessons that bring literature alive and endless other activities that are just plain GOOD TEACHING, regardless of whether they are labeled as English or Reading practices.

As Reading Coordinator, I am released on a half-day basis to encourage and help teachers integrate reading instruction into their content area teaching. I'm available for advice, suggestions, to develop and demonstrate lesson plans, to test students, to evaluate materials, and numerous other responsibilities to facilitate reading improvement throughout the school. Other articles in this bulletin will provide the rationale for this approach as well as delineate additional reading practices.

This English program proves that a reading emphasis can be fused into the English curriculum with little difficulty. We realize that our program is still in the stages of developing into an "ideal" program for our needs and resources. This year's plans were to extend reading instruction into the junior-senior elective courses of Adventures in American Literature, Short Story, and Science Fiction and Mysteries. Also, the entire department experimented with a program to promote the recreational reading of students. All teachers administered a Reading Interest Inventory to ascertain the most popular book types and title. The school newspaper publicized the results and started a campaign to increase outside reading. Reading certificates will be awarded to those students who read a minimum of ten books during the school year. Outstanding Reader Awards will be given to students who read over this amount. Paperback libraries were installed in every English class, and the books were evaluated for readability (difficulty) levels. Teachers, with the help of an aide, kept records of the reading done by the participating students. Requirements for the certificate were set at six fiction books, three non-fiction books and one book of either drama or poetry. Several book reporting techniques were suggested to the teachers, but the individual teacher made the decision how to handle the promotion, actual reading and reporting.

If you are interested in any of the activities, lesson plans or units described in this article, feel free to write me and I'll be happy to send you more detailed information. I hope this example of one way to integrate Reading and English stimulates other English departments to experiment with the concept. After all, they are really interdependent aspects of the same communication process.

SHOULD ENGLISH TEACHERS TEACH READING? THE STATE DEPARTMENT SAYS "YES."

Dorothy Piercey, Coordinator for Secondary Reading Education, ASU

The Arizona State Board of Education says that English teachers and instructors of every other subject at the secondary level should teach reading skills as they teach their content, and board members have put teeth into their opinion by mandating that secondary teachers be trained to do so.

Effective September 1, 1976, two courses in the teaching of reading will be required for temporary secondary certification. In addition, the State Board has described the two courses. Essentially, the first course is a "how to" approach to the teaching of reading. At ASU the course is RE 467 Reading in the Content Areas: Secondary (3 hours). The follow-up course is a practicum in which ASU students will work on-site with high school students and faculties. The catalogue number is RE 480 Reading Practicum: Secondary (3 hours).

IS ARIZONA UNIQUE IN ITS REQUIREMENTS?

A trend toward implementing a 40-year-old educational theory is gaining momentum. At least that many years ago, authorities were saying that every content teacher should teach students the various reading skills his/her subject demands.

A fifty-state (and D.C.) survey in 1971-72 revealed that eight states and the District of Columbia had some kind of reading education requirement at that time. Five of the nine had taken legal steps to ensure that all secondary teachers have training in the teaching of reading. Results of the 1971-72 survey are shown in Table 1. Note that Connecticut, Kentucky and Missouri have so much faith in their English teachers that no other subject area teachers are required to take reading education courses. Maryland enlarges the scope to include English and social studies teachers.

Table 1, 1971 - 72 SURVEY
STATES THAT REQUIRE READING TRAINING FOR SECONDARY CERTIFICATION

	Effective Date	Number Credit Hours	Required For
Alaska	4/01/71	3	All teachers
California	7/01/73	4	All teachers
Connecticut	7/01/72	3	English
District of Columbia	6/09/71	Not specified	All teachers
Kentucky	9/01/76	3	English
Maryland	9/01/74	3	English, Social Studies
Missouri	7/01/70	2	English
Oregon	7/01/68	Not specified	All teachers
West Virginia	10/24/67	Not specified	All teachers

The writer conducted the survey again in 1973-74. Results shown in Table 2 indicate that Arizona, Florida, Ohio, South Carolina, Vermont and Wisconsin have joined the ranks of those states who believe that pre-service training in reading education is important.

Table 2, 1973 - 74 SURVEY:
STATES THAT REQUIRE READING TRAINING FOR SECONDARY CERTIFICATION

	Effective Date	Number Credit Hours	Required For
Alaska	11/01/72	1 course	All teachers
Arizona	9/01/76	2 courses	All teachers
California	7/01/73	2 hours	Selected teachers
Connecticut	7/01/72	3 hours	English
District of Columbia	6/09/71	3 hours	All teachers
Florida	7/10/73	Not specified	Not specified
Kentucky	9/01/76	3 hours	English
Maryland	9/01/74	3 hours	English, Social Studies
Missouri	7/01/70	2 hours	English
Ohio	1/01/72	3 hours	English
Oregon	7/01/68	2 hours	All teachers
South Carolina		3 hours	English
Vermont	7/01/71	Not specified	English
West Virginia	10/24/67	Not specified	All teachers
Wisconsin	7/01/77	1 course	All teachers

Eight states reported in the latest survey that they are considering a policy that would require prospective teachers to have training in the teaching of reading in order to be certified: Delaware, Indiana, Kansas, Louisiana, Massachusetts, New York, Oklahoma, and Wyoming. The national emphasis on the "Right to Read" and on accountability makes it likely that states in increasing numbers will have a reading education requirement.

WHAT DOES THE STATE BOARD HAVE IN MIND?

Perhaps members of the State Board had some statistics in mind when they issued the reading mandate.

1. A recent report from the U. S. Office of Health, Education and Welfare stated that one million high school students in this country cannot read above the fourth grade level.
2. Parents of a high school graduate in California are suing the state and a school district for $1,000,000 because their son was graduated without reading capability.
3. Fifty percent of Americans over 25 years old are functionally illiterate (lacking in reading ability necessary for survival), according to a study by David Harman, doctoral student at Harvard.
4. Results of a Harris poll (1970) revealed that 18.5 million adult Americans read below normal survival level.
5. Or perhaps the Board read Bossone's report of his findings concerning the average American high school senior; he/she doesn't understand 70 percent of what he reads.
6. Certainly the State Board had in mind its 1971 decision which set attainment of ninth grade reading proficiency as one requirement for high school graduation after 1974-75. In effect, the State Board is mustering all the troops to help all students read better.

It makes sense that junior high and senior high school teachers combine the teaching of content with the teaching of the skills that pave the way to learning. The printed word is the principal medium for learning for students in the higher grades. As much as 70 to 80 percent of the data -gathering and idea-gathering--learning, in other words--that students do depends on their reading ability.

Most secondary students have the basic reading skills taught in elementary school. But basic skills are insufficient for handling textbooks loaded with technical vocabulary and complex concepts. All post-elementary students need help in applying, extending and refining skills if they are to learn successfully while still in school and to continue learning for a lifetime.

Who can best help students cope with the languages of the various subject areas? It is the subject area teachers. They have the competency. They are with students when help is needed. They know more about the language of their subject than any other person on the faculty. They want their students to learn--to learn for a semester certainly, but more importantly, to have the skills to continue learning after the strains of "Pomp and Circumstance" have faded away. What subject area teachers may feel they lack are some classroom techniques for teaching reading skills as they teach their content. Study and practice will add this strength to those they already have.

READING TRAINING FOR ENGLISH TEACHERS

A few years ago the National Council for the Teachers of English conducted a survey among its members, asking them to list areas in which they wished they had greater classroom strength. The English teachers responded most often with "teaching reading." Although some English teachers take courses in reading as electives, it was not until 1967 that any state department of certification made such a course a requirement. Seven years later, fourteen states and the District of Columbia have made the commitment first made by West Virginia.

There are numerous reasons why English teachers need to be skilled in the teaching of reading:

1. Man through all ages has written his hopes, his fears, his desires, his ideas--to be read.
2. English teachers' second area of expertise--language--is not as heavily print-oriented as literature, but is substantially so.
3. English teachers' highest priority goal is that their students become adults who love to read.
4. In junior and senior high schools where there is no reading specialist, the job of teaching reading is considered to be the job of the English teacher.
5. Even in schools where there are reading specialists, English teachers are expected to be part of the reading consortium.

Skill comes from training and practice. RE 467 and RE 480 are designed to give English teachers, along with others, the theoretical and practical base from which the merging of teaching content and reading skills is facilitated.

RE 467 Reading in the Content Areas: Secondary (3 hours) acquaints the teacher-in-training with reading procedures in secondary subject matter fields. Its focus is specific skill development, with emphasis in decoding skills and evaluation techniques for the secondary level. RE 480 Practicum: Secondary Reading (3 hours) is designed to provide on-site experiences with junior and senior high students and professional staff members. RE 467 is a prerequisite to RE 480.

It seems that when attention is paid to something, change takes place. A reading specialist worked with freshmen reading at or below 4.9 grade level within the classroom of an English teacher at Carl Hayden High School last year. At the end of the year the average reading gain made by the students on the Iowa Test of Basic Skills was 1.76 years, significant at the .025 level of confidence. The N was small and the reading specialist also worked with the same students in their reading, math and science classes. What was proven? Every English teacher should have his/her own reading specialist? While it might be a comforting implication, there's one that is more workable--every English teacher having the skills to merge the teaching of English and reading.

THE FILM AND THE READING EXPERIENCES: SOME IMPORTANT DISTINCTIONS

William S. Palmer, The University of North Carolina at Chapel Hill

We are living in a time when many educators are struggling to relate electronic media, such as the film, to the teaching of reading. Without question, many of the modes of film do find content analogues in print. For example, the narrative film and the novel are similar in content if not at times in form. However, in achieving any synthesis of these two modes of expression, teachers must keep in mind some important distinctions between film and print. They must also delineate some important differences in the receptive processes of the film-viewer, as compared to those of the reader. In addition, they must develop the most productive methods for making the best use of the film and reading experiences in the classroom.

THE FILM AND THE READING EXPERIENCES: DIFFERENCES IN MODES OF EXPRESSION

The differences between film and print as modes of expression are concerned principally with basic matters of code and channel--with the kinds of messages capable of transfer and their coding patterns. These are differences much more significant than mere changes in symbol formation and arrangement. A comparison in this sense involves some description of the forms and patterns available to the communicator.

First, print is typically arranged in linear fashion, whereas the film experience may or may not be linear in nature. Written language is ordered and must be arranged spatially. Though various arrangements are possible and used in other language systems, in English print is arranged from left to right and top to bottom in successive lines. White space separates patterns of letters. Larger patterns require markings, or punctuation, to set them off from other patterns. Space arrangements permit the reader to slow down--even arrest--the flow of the message while he works out the problem of determining meaning and the author's content.

The film, in contrast, commonly possesses a cumulative form of basic message increments. Words are only one component of the total film experience--and not the most important one. Non-static, the film operates in time and space simultaneously. Spoken words, written words, compositions, angles, lighting, histrionics, music and background sounds all flow on steadily with simultaneity. Under these conditions, the content of the shot is available within an "all-at-onceness" effect.

Second, the film has the added dimension of sound, of audio content that consists of verbal, musical and sound effects. This statement appears obvious at first. What is less commonly know, however, is that dialogue in a film sometimes consists of meaningful sounds other than words. The film viewer often obtains much information from the pure sound of the dialogue, forgetting for the moment the words and their meanings. In addition, tone, accent, word selection, and breath patterns can reveal such meanings as the age of the character, his educational background, his aspirations, and his ethnic and regional origins. Moreover, the volume, construction, and rapidity of delivery help determine the emotional state of the characters.

Third, time and motion constitute channels native to film and absent from print. Motion through time and motion through space are artistic qualities of the film form, often accomplished through montage. Montage is the arrangement of the film's elements so that they interact to create a total message that is greater than, or different from, the sum of messages considered separately. The time relationships between two or more elements may be image to image, sound to sound, or image to sound.

This filmic device separates film from narrative, drama, painting, music, and the other artistic media that film may encompass. In montage when one shot follows another in time, the second is seen in terms of the first, and the first is remembered in terms of the second. This effect occurs even if the shots are not released in any linear lay-out.

Fourth, a mode of film exists that is nonlinguistic both in content and form. This non-verbal mode of experimental film, if it is ever likened to any of the other arts, should be likened to painting or sculpture, not to print. In the making of experimental films, one shot of patterns of light, one likely subject suggests and gives both to the next. Images and ideas follow one another in space and time in terms of printed linear logic. In certain mechanical ways, experimental film is an ideal carrier for the inner expression of the realities of dreams. The lens distorts form, the filmic transition collapses space and time, and the superimposition produces simultaneity and ambiguity. (Rod Whitaker, THE LANGUAGE OF FILMS, Englewood Cliffs, NJ: Prentice-Hall, 1970).

THE FILM VIEWER AND THE READER: SOME DIFFERENCES IN RECEPTIVITY

The film developed as a visual medium, and it remains today basically visual, the audio portion of the message serving in the well-made film to amplify, reinforce, or explain. As has already been stated, film does, at times, share compositions similar to those found in print, but the film, as also previously mentioned, has the additional implications of movement and time. In the film, there is another aspect of composition in time that influences strongly the receptive processes of the audience. This aspect of composition in time is the editor's composition.

In film viewing, most time and space messages are out of control of the audience. The key creators in any film are the writer, director, cameraman, sound man, and the editor. However, time and space controls are primarily in the hands of the film editor. Anyone who looks at the delicate and powerful tools in the film--narrative continuity, match action, compositional backcutting, forced logic cutting, cause and effect organization, eye gliding, thrust control, cutting rate, and tempo--recognizes that the gifted editor contributes much--and controls, to a degree, the viewer's film experience, Balancing one shot against another or guiding the viewer's eye from shot to shot are compositional matters ultimately in his charge.

Moreover, the film editor has the potential to manipulate the visual elements within the film, such as the frame, composition, shot, sequence, angle, lighting, color,image characteristics, camera movement and decor. The film editor has much power in directing the viewer's eye by these means and by focus, field size, and motion. One of the ways the editor can be sure the viewer is looking where the editor wants him to look is to deny the viewer alternatives through focus. The human eye is remarkably discrete in its focus. The eye is also remarkably rapid in focus change. Creative and subtle aspects of editorial manipulations are often focused in the issues of eye glide and thrust.

For the reader, however, the manipulation of print is a more active experience. Principally, the reader has to figure out the printed message for himself, even though the writer may have revised his manuscript many times, and even though the reader is constrained to read in the order in which the writer has chosen to present his thoughts. In experimental film, for example, superimposition produces simultaneity and ambiguity. In contrast, reading is an activity often done for opposite reasons--to obtain specific information, and in so doing, to reduce uncertainty. The skilled reader maximizes his use of graphic redundancy to reduce uncertainty in print.

Redundancy, of course, occurs both in film and print media. In the well-made film, however, redundancy of the verbal information to the visual information is held to a minimum. In reading, just the opposite is true. The redundancies within printed language greatly influence the reader's speed and ability to decode directly to meaning. Redundancy in print occurs at a number of levels. There is featural redundancy in individual letters. For example, some letters are curved while others are straight. The same kind of featural redundancy occurs in words. There is also much redundancy within the structure of words because in the English language patterns of features tend to occur only in certain combinations. These highly consistent patterns are examples of orthographic redundancy. Redundancy also extends across sequences of words and thus involves syntactic and semantic constraints.

Making use of redundancy in print, the skilled reader takes the most direct route to arrive at his goal--reading comprehension. He does not need to make use of all the information available to him for reading comprehension to occur. His understanding of language structures and his understanding that every bit of information may be conveyed by several cues makes it possible for him to predict and analyze the printed grammatical patterns on the basis of identifying a few elements within it. The context in which the language occurs, created by the previous meanings he has gathered, allows him to predict the meaning that will follow. To comprehend in reading, then, the active and skilled reader predicts as he reads, selects only the most productive cues, and samples the graphic cues as he tests out his predictions. Unlike the film viewer, the reader has the additional advantage of engaging in prolonged visual analysis when his predictions are not confirmed.

For the beginning reader, however, making use of graphic cues is a more difficult process. Audio-visual integration studies related to reading achievement conclude that most young children need much time to develop the ability to make visual discrimination of spatially presented letters. In addition, they require time to master the ability to discriminate temporally distributed auditory stimuli and the capacity to recognize the equivalence between a spoken word and its printed representation. The latter involves the integration of auditory and visual cues. In learning to read, auditory-visual integration of temporal and spatial patterns occurs gradually and in developmental fashion. The young child learning to read, then, does not find in print the advantages of the film editor's contribution to direct meaning-getting, such as juxtapositioning or simultaneity of sounds and images. Thus, early film experiences help the young child integrate visual and auditory elements more quickly than does print. As a result, film serves as one source of freeing the young learner from the early restrictions that he meets within print.

SUGGESTIONS FOR IMPROVING THE READING AND FILM EXPERIENCES

To improve reading experiences, teachers must develop reading activities that, like the film experience, enable the reader to decode directly and quickly to reading comprehension. One of the limitations of excessive emphasis in decoding skills is that the visual system can become easily overloaded. If a reader relies heavily on all visual information, or concentrates on identifying every word correctly, he is unlikely to gain any sense from the passage that he reads. (Frank Smith(ed.), PSYCHOLINGUISTICS AND READING, NY: Holt, 1973). Teachers, then, must introduce students to meaning-getting strategies that link themselves directly to meaning. These strategies should include those skills the fluent and flexible reader uses, such as sampling, predicting, testing hypotheses, and confirming them.

To improve film study, teachers must first discard the notion that experimental films are meaningless. In these film modes, the film-maker concerns himself less with the traditional organization of experience into meaning and more with the generation of novel and life-expanding experiences produced at the moment of viewing. If teachers and students remain prepossessed with the rejection of the unordered and untidy in the film form, they more than likely will continue to label this kind of communication "meaningless." Thus, they will resent their new roles as film viewers--creators of meaning.

Second, teachers must increase their understanding of experimental film as a nonverbal mode of expression. The viewers for this kind of film frequently consist of young and youthward-seeking people who accept experimental film on its own terms, rarely debasing the film experience with measurements drawn from pre-established principles of art of form. At present throughout this country, young people are making their own film efforts, typically within the experimental mode. These kinds of film viewers often are people of liberated film literacy. Often, they are viewers who make it a practice to accept any product sent to them, allowing others to view with them without first exercising preferences and limitations. The following statement by H.S. Sullivan epitomizes the difficulty some people face in accepting the fact that nonverbal communication exists.

> There are people who seem completely staggered when one talks about nonverbal referential processes--that is, wordless thinking; these people simply seem to have no ability to grasp the idea that a great deal of covert living--living that is not objectively observable but only inferable--can go on without the use of words. The brute fact is, as I see it, that most of living goes on that way. That does not in any sense reduce the enormous importance of the communicative tools--words and gestures. (Harry Stack Sullivan, THE INTERPERSONAL THEORY OF PSYCHIATRY, NY: Norton, 1953, p. 185).

Third, teachers must help their students as film viewers with the task of blending the film experience with their other experiences and with their imaginations. This statement does not mean that the student is not free to make of the film experience what is exciting and useful to him. What it does mean is this: the teacher may heighten the film experience for the student by assisting him in greater understanding of elements within the film. To illustrate, let us use the example of filmic symbols. Through montage, the film editor is free to create and manipulate his own symbols. Filmic symbols of the montage kind, however, are sometimes difficult to interpret. In contrast, a shot of the flag, say, will carry rather easily its traditional and cultural symbolic value. Through greater understanding of montage, the student as viewer becomes increasingly capable of identifying the filmic symbol with the event symbolized, thereby extending meaning.

A classic example is found in the 1925 film MOTHER. In one sequence, the inactivity of the oppressed masses is identified with a frozen river. As the wrath of the rabble rises, the viewer is shown the river thawing. As the people pour into the streets to avenge themselves, the editor cuts to the river breaking up, huge chunks of ice churning destructively downstream. In this sequence, there is neither a cultural nor literary symbol that has established that rivers and ice represent revolution. Once the symbol has been identified with the event symbolized, it may be taken to be an incident of the event--an incident having higher impact than the event itself.

There is a need for all educators to increase their understanding of film study as well as the reading process. The battle between words and images still rages and will continue to do so. Many of us prefer to organize our experiences in space, usually on a page, rather than in time as does the film. We can handle experiences that are arranged linearly like print better than that which is arranged cumulatively like the film. One reason for the critical preference for words lies undoubtedly in the relative ease of reporting visual symbols through verbal media, as opposed to the task of reporting visual content, such as imagery, through a verbal medium. This is the kind of distinction, nevertheless, that we must keep in mind as we continue to question what best can be learned from film, what best can be learned from print, and what best can be learned from the combination of these two powerful forms of communication.

THE ENGLISH TEACHER SHOULD TEACH READING

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English is the study of all aspects of the English language which enable human beings to communicate with each other. The study of English, therefore, involves both the informational uses of language and imaginative literature and is essential not only to students' future scholastic and vocational goals, but to their self-realization as well. However, despite the need to develop student understanding of the way language works in speaking, listening, writing and reading, a major problem confronting the teacher of English in today's public schools is the level of Language skills possessed by his students. Not all the good will of English teachers nor the development of innovative curricula in English will produce students who can deal successfully with the English language in its many aspects if these students have little skill in unlocking the meanings of those who write of the real or imagined experiences of human beings. Basic to the development of speaking, listening, and writing skills is the ability to comprehend what is read; yet all too many students, even those who have mastered the skills of word recognition and can read the words on a page with fluency and accuracy, have problems with the meanings they derive from written or printed language experiences.

Most reading specialists agree that, in addition to giving attention to vocabulary development and to word recognition skills, the teacher of reading must give direct and concentrated effort to the development of students' comprehension skills. Yet, while the English class is the logical place to develop reading comprehension in conjunction with the other language skills, few teachers of English have had experience or specialized training in the teaching of reading comprehension. A close look at what comprehension is may help English teachers realize that much of their language training can be called upon to help them develop the necessary comprehension skills in their students.

What is "comprehension"? While the term "comprehension" is one not easily and precisely defined, there is general agreement among reading specialists that it is a complicated process leading students to acquiring information, evaluating what has been read, and arriving at logical conclusions based on that reading. Massey and Moore (Will J. Massey and Virginia D. Moore, HELPING HIGH SCHOOL STUDENTS TO READ BETTER, NY: Holt, 1966, p. 99) define comprehension as "the ability to get meaning from spoken or written symbols." Smith (Frank Smith, UNDERSTANDING READING, NY: Holt, 1971, p. 185) defines comprehension as "the extraction of meaning from text," while Harris and Smith (Larry A. Harris and Carl B. Smith, READING INSTRUCTION THROUGH DIAGNOSTIC TEACHING, NY: Holt, 1972, p. 239) write that "comprehension is the label . . . applied to acquiring meaning from reading." The California FRAMEWORK IN READING K-12 (Guidelines for CALIFORNIA FRAMEWORK IN READING K-12, distributed by the County Superintendent's association, 1973, p. iii) more carefully considers comprehension as "an act which encompasses the understanding of the interrelationships of sounds and symbols together with the attachment of meaning to these sound-symbol combinations." Finally, Ruddell (Robert B. Ruddell, READING LANGUAGE INSTRUCTION: INNOVATIVE PRACTICES, Englewood Cliffs, NJ: Prentice-Hall, 1974, p. 361) suggests that comprehension is the process which enables the student to "effectively derive, interpret, and apply meanings." Despite the emphasis on "meaning" and the apparent agreement among these experts, comprehension remains "a very complex topic" (Edward Fry, READING INSTRUCTION FOR CLASSROOM AND CLINIC, NY: McGraw, 1972, p. 136). Agreeing with Fry, Harris and Smith (p. 242) conclude that comprehension can be said to be a process which "includes the various complex processes of thinking skills, language skills, background experiences, and intelligence," for all of these skills contribute to getting meaning from the printed page.

Since the concept of comprehension is highly complex, it is not surprising that "there is considerably less than unanimous agreement among scholars and researchers on the nature of the process" (Fry, p. 136), and that numerous ways have been suggested for studying it and how to develop it. One of the ways in which reading specialists have tried to study comprehension and its development is to divide it into "levels of comprehension," a term coined to describe the varying attributes included in comprehension. Harris and Smith hold that the successful reader must possess many attributes in order to comprehend and that these attributes function at different levels for different readers. A teacher of reading must realize that while a reader's purpose for reading acts as the controlling force which directs his application of particular comprehension skills, comprehension is also directly affected by the reader's physical state and the difficulty of the material he is being asked to read.

Many reading specialists identify three levels of reading comprehension. Harris and Smith identify these three as the literal, the interpretive, and the critical reading levels. While many other specialists agree with Harris and Smith, Herber (Harold L. Herber, TEACHING READING IN CONTENT AREAS, Englewood Cliffs, NJ: Prentice-Hall, 1970) calls the third level, the applied level; and Huus (Helen Huus, "Critical Aspects of Comprehension," ELEMENTARY ENGLISH, May 1971, pp. 489-494) identifies the third level as the assimilation level, putting the critical reading level as a sublevel "somewhere between interpretation and assimilation." Huus defines critical reading as "the ability to judge and evaluate the worth, validity, and quality of what is read." (Huus, p. 490).

The literal level of reading comprehension is the foundation upon which rest the other levels. At this level, the student is capable of reading "on the lines," and he knows "what the book says" (Huus, p. 483). The student can engage in recitation about the author's ideas, can decode works, determine what most of them mean in a given context, and recognize that there is some relationship among the words and sentences in sequence. It is on this level that, upon completing a book, an article, or a short story, the student can summarize the ideas and views actually stated by the author. Massey and Moore list the following skills as being part of the literal level:

a. noting key words in sentences
b. recalling facts explicitly stated
c. noting main ideas and supporting detail
d. recognizing the author's stated purpose
e. perceiving direct relationships
f. following directions
g. organizing ideas or events in a sequence

Teacher questions for ascertaining whether students comprehend material at the literal level should be concentrated on the who, when, where, and what questions. Herber cautions that it is quite possible for students to be able to identify what an author has said literally, and even memorize and repeat it in class, without having any understanding of what the author actually meant by his statements. It is imperative, however, that students be able to deal accurately with materials at this level before they can hope to understand materials at the second level of comprehension, the interpretive level.

The interpretation level is the level at which students are able to read "between the lines" (Harris and Smith, p. 242), and it is at this level that a large number of comprehension problems arise even for readers fairly fluent at the literal level. The students are now expected to go beyond the literal level for the interpretation level is concerned with supplying meanings not stated in the text and probes for much greater depth than literal comprehension. In addition to all the skills required for literal level comprehension, the following thinking skills are required for interpretation (Ruddell, p. 381):

a. making generalizations
b. reasoning for cause and effect
c. anticipating endings
d. making comparisons
e. sensing motivation
f. discovering relationships
g. understanding figures of speech, irony and sarcasm

Interpretation, thus, concerns the meaning of the author, regardless of how he says it and involves the skill of determining implications and possible inferences. Many times an author will say something exactly the opposite of that which he actually means to communicate. An example familiar to all English teachers, of course, is Antony's speech in JULIUS CAESAR where Antony's constant repetition that "Brutus is an honorable man" is intended to produce the reverse meaning in the minds of the crowd. Shakespeare depended on the skill of the audience (reader/listener) to interpret the intended meaning correctly. Dozens of examples of material for which the interpretive level of comprehension is necessary for gaining meaning are to be found in the literature used in the English classroom. The proverbs, those old bits of wisdom, are always stated in figurative language, requiring interpretation beyond the denotative meaning of the words used. "Rolling stones gather no moss" is a good example of this multi-level where a student using only the literal level would miss the point and meaning of the proverb completely. Metaphors and similes are highly suggestive vehicles of language, the comprehension of which depends entirely on the reader's ability to visualize the comparisons being suggested whether expressly stated as in a simile or implied as in a metaphor.

Teacher questions, aimed at developing the interpretive level of comprehension, should concentrate on the how and why questions, for these questions require students to think carefully and analyze relationships among the words of the material, words with which they may have demonstrated facility at the literal level. The skills gained at this level help students unlock the extended meanings involved in their reading; and teachers must give close attention to helping students develop this level, for it is an important part of the total aspect of comprehension regardless of the content of the material. It is, of course, extremely important that students be able to read at the interpretive level of comprehension in the study of much of the literature used in the English classroom.

As previously noted, the third comprehension level is called the critical reading level by Harris and Smith, the applied level by Herber, and the assimilation level by Huus, yet they all appear to be discussing approximately the same thing. At this most sophisticated level of comprehension, the reader combines all the skills of the previous levels--the literal (what the author has said) and the interpretive (what the author meant by what he said)--and transforms, uses, and applies what he has read. The reader asks himself how what he has just read fits in with his own experience, or with what he already knows about a subject, thus perceiving new relationships which may go far beyond the content of the reading selection. It can be said that a student at this level of comprehension is actually "reading beyond the lines" (Huus, p. 484). Teacher questions at this level should seek to relate the material to the student's personal life, goals, or knowledge in some way. Students reading at this level may be asked the following types of questions about literature (Ruddell, p. 398):

1. Which character in the story would you choose to be? Why?
2. What do you think happens to the main character in your story after the story ends?
3. What new problems could the character in your story face based on what you know about him from reading his story?
4. Have you ever had an experience like that in the story? What did you do?
5. In what ways was the story (or the character or the theme) in this story the same as in ____________________? How different?
   (any other reading)
6. Was there anything in the story that you wish might happen to you?
7. Change three things in the story. In what way would your changes make a difference in the outcome of the story?

The process of comprehension operates in a circular fashion, for as the reader enhances and enriches his reading background, he can find more connections with what he has read before. As he continues to read, he can fit more and more pieces into his mental picture; each time enhancing his comprehension. It is important for teachers to remember that while the three levels of comprehension do increase in complexity and require progressively higher levels of creative thought, the higher levels can be achieved by young readers. Each particular student can, at his level of mental maturity, use all three levels in his reading. The skills continually build on one another and continue to be applied as the student increases both in maturity and in reading skill.

The brief look at comprehension which we have just taken reveals that it is really made up of a number of relatively discrete subskills which combine to form the one major skill we call "comprehension." A major subskill underlying the building of comprehension is the grasping of relationships: of words to objects and events in the physical world; of words to one another; of successive sentences to each other, and of paragraph-to-paragraph within a reading selection. The English teacher, as language specialist, has undoubtedly (we devoutly hope!) been long aware of the fact that linguistic scholars have made a scientific study of these relationships and consider many elements of their study vital to the development of reading comprehension. Only two of these linguistic elements can be considered here, and that briefly. Syntax and structure words and their place in the development of reading comprehension will be examined briefly; for, in an article of this length there is no space for a consideration of the more complicated studies of the transformational grammarians or of the important concepts of semantic scholars. The insights offered by the linguistic scholars, however, may suggest methods through which the English teacher can use his own language training to teach the reading comprehension skills.

Many linguistic scholars blame the study of single words in lists, or words in isolation, for preventing students from comprehending the patterns of words or word groups as meaningful units. These experts insist that a more conscious understanding and mastery of common sentence patterns might help a great deal in allowing readers to attain the literal level of comprehension more quickly. Frank Smith (Frank Smith, PSYCHOLINGUISTICS AND READING, NY: Holt, 1973, p. 14) writes:

> The words in a sentence interact. In isolation most words can have many different meanings; which meaning they take in a particular sentence will depend on the context in which they occur. That is to say, their meaning will depend both on the other words and on their grammatical role

> in the sentence. . .As soon as we begin to look carefully at the relations among words in sentences, it becomes obvious that their interactions depend on the way they are grouped. . . which implies that we must take into account the syntactic structure of the sentence.

Lefevre (Carl A. Lefevre, LINGUISTICS AND THE TEACHING OF READING. NY: McGraw-Hill, 1964, p. 81) points out that "sentence sense is the essential key to meaning-bearing structures in both reading and writing and a child who learns sentence function order in familiar sentence patterns will not become a word-caller, or a reader of disconnected structural fragments; instead he will develop a strong sentence sense, and sentences are the basic building blocks of meaning: comprehension begins with sentence comprehension." Lefevre theorizes that students who have comprehension problems do so becaause they miss the meaning-bearing patterns of language--the syntax. He recommends that teachers remember that their "first task in reading instruction should be to give pupils a conscious knowledge of the language patterns they have mastered on the unconscious operational level" (Lefevre, p. 6). He stresses, however, that these patterns must be studied as units of meaning from the reading student's own experience, only later being extended to the language of others.

Cromer (Ward Cromer, "The Difference Model: A New Explanation For Some Reading Difficulties." JOURNAL OF EDUCATIONAL PSYCHOLOGY, December 1970, pp. 471-483) supported Lefevre's position against the studying of isolated words. Cromer's study showed that "some poor readers have the skill to read aloud and say all the words correctly, yet don't organize their reading input in meaningful units such as phrases. In so doing, they lose that part of the meaning which is carried by combinations of words and their comprehension is consequently impaired."

In addition to Lefevre, Cromer, and Smith, many other scholars have pointed out that mastery of syntax is important to the reading of complicated sentences, for a reader "must be able to find his way through sentences that are long and often structurally complicated; else he will be lost in a maze of words, words, words" (Stella Center, THE ART OF BOOK READING. NY: Scribner's, 1952, p. 71). A student in a reading class must, thus, be taught to recognize the structural elements of a sentence as well as the relationship of element to element. Depending on the material, the student could be helped to read at both the literal and the interpretive levels by an increased ability to master the syntax involved. For example, a series of sentences which revealed a cause-and-effect situation would ask a student to be able to display both a knowledge of the facts of the matter and how they were related to each other; i.e. both the literal and interpretive levels. One way to develop mastery of syntax and cause-and-effect recognition would be to place a series of unfinished sentences on a dittoed sheet and ask the students to complete the sentences first, based on facts from the reading. Each sentence would contain the word "because" in it, thus:

John was taught chants and spells because. . .
John's father told him to look into the smoke of the fire because. . .
John was afraid when he came to the Place of the Gods because. . .
Because he saw the dead god, John . . .

Then have the students arrange the sentences in the order in which they occurred in the story. Later they can form hypotheses about causes not explicitly stated in the text.

After examining both the reading task and English grammar, Allen (Robert Allen, "Better Understanding Through the Recognition of Grammatical Relations." READING TEACHER. NY: December 1964) concluded: "The ability to comprehend a complicated sentence and read it intelligently depends upon the reader's ability to analyze its syntactical structure accurately." Allen's study showed that even simple material written for elementary level pupils has some potentially confusing elements which can be cleared up quickly by linguistic analysis.

This exceedingly truncated discussion of the work of a number of linguistic scholars summarizes briefly the case for teaching reading improvement students to understand English syntax--the structure and patterns of written language--as one approach to the development of increased reading comprehension at several levels, an approach to reading improvement that English teachers are best qualified to use whether the class be a reading class or an English class.

Another aspect of the study of language that linguistic shcolars believe can improve reading comprehension at several levels is the study of structure words, a study closely related to the study of syntax. Lefevre (p. 119) writes that "after intonation and sentence order, the most important clues to reading language patterns of sentences are provided by structure words, or 'empty' words." He points out the importance of these words in reading by showing that over forty-five percent of Dolch's list and forty-three percent of Fry's list are structure words such as:

Noun markers--a, the, some, any three, this, my
Verb markers--am, are, is, was, have, has, had
Phrase markers--up, down, in, out, above, below
Clause markers--if, because, that, how, when, why
Question markers--who, why, how, when, what, where

These words have no or few referents in the physical world and have relatively little meaning or content as contrasted with what Lefevre calls "fulls" words, or words having concrete referents in the real world outside the language system. Lefevre stresses that one of the major problems in developing comprehension at the literal level could be avoided if students were taught how the structure words operate within the sentence. He indicates, however, that (1) structure words should never be taught in isolation but only as they function in the language which gives them their meaning; and (2) structure words must be taught so that students are aware of the fact that structure words mark or point out structure elements as meaningful wholes, delineating larger structures or structure groups. Readers who can master the various structure words and their function can develop skills at the higher levels of comprehension.

The preceding discussion has suggested the complexity of reading comprehension skills and has briefly examined some of the ideas of linguistic scholars with regard to the development possible if students are taught to examine how language works as well as to decode the words on a printed page. It is clear that a successful reader must possess many subskills if he is to function at all levels of comprehension.

While it is highly desirable for the teacher of English to have specialized training in the teaching of reading, it is also true that in many of today's secondary schools the teacher of English is the most logical person to undertake the task of focusing instruction for the development of reading comprehension skills. Since the subject "English" is the study of all aspects of the English language, the development of an understanding of all the ways in which language works--the development of reading skills as well as those of writing, speaking, and listening--can best be taught by the one teacher in the school who is concerned as much with how language is used by humans to communicate their ideas to each other as with what those communications may be.

THE NAVAJO STUDENT IN THE SECONDARY READING AND ENGLISH CLASSROOM

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Any teacher who has taken education classes within the past few years is familiar (and probably sick to death) with the terms "individual needs" and "motivation." These concepts are worthy of their attention but are too often imprisoned by societal, educational and personal abstractions and complications, with the result that practice does not always measure up to lip service. If these problems exist for the Anglo teacher trying to communicate with Anglo students, teaching Navajo students presents the added perplexities of an unfamiliar language and culture. Coupled with other sources of misconceptions about the American Indian (myth, isolation, prejudice, etc.), they have served to barricade these native Americans from an effective and relevant education.

While understanding Navajo students from their own cultural, social and economic background is an extremely important first step in providing for their individual educational needs, detailing that information here is impossible. This article is concerned with giving the teacher an over-view of a few of the different types of Navajo students that she might encounter in class and giving a few helpful suggestions on how to increase needed skills and motivate reading. While "individualization" is the desired result, generalities and categorizations will have to be made.

The traditional Navajo students serve the teacher a tremendous challenge. Because they seldom leave the reservation, they will be encountered almost exclusively in that area. The challenge comes not only in dealing with English language skills but, perhaps more importantly, in dealing sensitively with values.

The traditional Navajo child learns that survival is determined by the ability to accept his environment and remain in harmony with it. Time is measured by the dictates of nature, with emphasis on the present. Life is adult-centered and he must be shy, reserved and anonymous. His language is literal and descriptive.

Exposure to the Anglo culture presents an alien value emphasis. Man is the master of his environment and natural phenomenon has scientific explanations. Time is measured in exact proportions with emphasis on the future. Aggressiveness, competitive behavior and independence is condoned. The dominant language is full of abstractions, idioms and multiple meanings. /For an interesting look at these differing values, see Michael Stanley's "Some Problems in Cross Cultural Education Among the Navajo" in PAPERS ON NAVAJO CULTURE AND LIFE (Navajo Community College Press; Tempe, Arizona, 1970) and Miles Zintz's chapter in "Teaching Reading to the Bilingual Child," THE READING PROCESS: THE TEACHER AND THE LEARNER (Wm. C. Brown Co.; Dubuque, Iowa, 1970)./

Conversely, the problems the Anglo teacher faces are many. Ideally, the teacher strives to instill pride in Navajo culture while trying to help her students cope with the dominant society. She must teach English language skills while providing encouragement in the worth of the Navajo language. Failure to do so too often results in psychological, social and/or educational problems that may never be remedied.

Teachers with Navajo students, at whatever level, must be aware of the oral English skills their students possess. An oral vocabulary is essential before a reading vocabulary can be developed. The English as a Second Language (ESL) program, despite its detractors, still remains one of the best oral English programs to date. A teacher would do well to familiarize herself with its procedures and techniques and perhaps incorporate various aspects of the program into the daily lessons.

Miles Zintz, in the chapter previously mentioned, offers examples of some of the specific aspects of vocabulary that must be considered. Multiple meanings and idioms are especially troublesome for bilingual students. For example:
a. church b. festival or exhibition c. just d. light e. average

_____1. The judge asked the jurors to be fair.
_____2. His mother is very fair and dainty.
_____3. The children had fun at the fair in Window Rock.
_____4. Timothy made fair grades in school
(Miles Zintz, THE READING PROCESS: THE TEACHER AND THE LEARNER, Dubuque, Iowa: Wm. C. Brown, 1970, p. 341.)

Dennis started in a beeline for the river.

a. following an imaginary line
b. straight and fast
c. busy like a bee
d. with a bee after him
(Zintz, p. 337)

Consequently, teachers must be careful to explain elements of vocabulary that are second nature to a native speaker but may be a constant source of frustration and misunderstanding for the bilingual student.

While written mainly for elementary use, Lois McIntosh's article "Beginning School in a Second Language" in ENGLISH FOR AMERICAN INDIANS (Bureau of Indian Affairs Curriculum Bulletin #4: Lawrence, Kansas), is very helpful in suggesting lessons in correcting two common errors many secondary students still find confusing; the use of masculine and feminine pronouns and understanding the placement of the negative in answering questions.

The fact that so many Navajo students reach the high school level with English and reading skills at the primary level is indicative of how difficult surmounting these obstacles can be. It is no wonder that many Navajo parents with "blue collar" jobs that call for close association with the Anglo ethic, do not teach their children their native tongue.

As one might expect, these students have the best command of the English language and are fairly competent in all facets of English skills. They usually are well-traveled and have a greater knowledge of world affairs. They have varying degrees of knowledge concerning traditions, mostly on a general level, and occasionally attend traditional functions. But they seem more responsive to the aggressive, success-oriented Anglo ethic. Consequently, they are usually highly competitive athletes, class leaders and club joiners. They are grade conscious and often aspire to a college degree.

While vocabulary development is still extremely important for these students, written skills is an area that needs extra attention. The following lesson may be of help in increasing these skills as well as improving vocabulary.

Begin by issuing a list of twenty or so nouns to which the student must attach five adjectives. For example, hands-- wrinkled, bruised, dainty, calloused, dirty, etc. Students should be encouraged to be as descriptive as possible and avoid such trite words as big, beautiful, etc.

Once interest and confidence has been gained, a list of common verbs should be provided for which three descriptive synonyms should be supplied by the students. For example: drink-- slurp, gulp, sip, etc. An introduction to the Thesaurus might be good at this point.

Next, trite simple sentences are provided and students should use adjectives and synonyms to beef up the sentences. For example: The car ran off the road - The battered '57 Chevy skidded off the foggy, ice covered highway.

From there, the teacher might use any type of picture from magazines or posters to stimulate writing descriptive paragraphs.

So far, we have identified the Navajo students who occupy the extremes of the continuum. But the majority of the students belong to the in-between group which is much more difficult to categorize. There are traditional students either well-adjusted to the educational system or at least coping with the Anglo society but with no desire to become a part of it. There are militant students who are argumentative and critical of Anglo institutions but greatly influenced by the Anglo society. There are success-oriented students with deep roots in their heritage as well as non-Navajo speaking students not comfortable in either society.

All students, whatever their background, experiences or language, need their individual interests to be deciphered before they can be motivated. Frequent informal conversations are always helpful in determining what each student's reading likes and dislikes consist of, but a questionnaire is good at the beginning of the year. Naturally, it is imperative that the reading levels of each student be determined in order for interest and motivation to be maintained.

Finding the adventure stories, romance stories and sports stories at various reading levels is not too difficult, but discovering that a student is truly stimulated by reading Navajo and Indian stories is of little use if the materials cannot be found. What follows is a list of some of the better sources of materials dealing with western, Indian and Navajo life:

Benefic Press, 10300 W. Roosevelt Road, Westchester, Illinois 60153, offers the COWBOY SAM series, DAN FRONTIER series and TOM LOGAN series for those secondary students with primary reading levels. While not juvenile in text, the format is. Delicacy on the teacher's part may be necessary in the regular classroom since students may not want to be seen reading the books. Good, nevertheless.

The Bureau of Indian Affairs, Publications Service, Haskell Institute, Lawrence, Kansas 66044, will provide a list of publications that not only include literature selections at the lower reading levels (NAVAJO LIFE series, COYOTE TALES) but vocabulary and grammar suggestions for the teacher (ENGLISH FOR AMERICAN INDIANS Curriculum Bulletins). The literature selections are highly motivational and the prices are reasonable.

The Navajo Community College Press, 408 Loma Vista Drive, Tempe, Arizona 85282, publishes a reference book called NAVAJO CULTURE AND LIFE, previously mentioned, which provides the teacher with not only cultural background but also fine educational data. Some of the chapters include "Literature for a Tenth-Grade English Program for Navajo Students," "Teaching English to Navajos," and "Some Aspects of the Use of Ego Defense Mechanisms by Navajos." NAVAJO HISTORY, Vol. 1, is a beautifully illustrated text that would be excellent for a unit in mythology.

The Navajo Curriculum Center, Rough Rock Demonstration School, Chinle, Arizona 86503, offers more practical classroom material including FIVE ONE-ACT PLAYS FOR HIGH SCHOOL STUDENTS AND NAVAJO BIOGRAPHIES, a thick volume recounting the lives of notable Navajos from the late eighteenth century to the present.

The National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801, offers two reference books that are an absolute must for the secondary teacher. SOUTHWESTERN LITERATURE AND CULTURE IN THE ENGLISH CLASSROOM provides practical ideas for use by all students. LITERATURE BY AND ABOUT THE AMERICAN INDIAN: AN ANNOTATED BIBLIOGRAPHY is not only an invaluable bibliography but offers study guides to selected books, biographies of Indian authors and a dictionary of publishers of Indian literature. A real gold mine for teachers with Indian students.

Two newspapers that might prove stimulating are the AKWESASNE NOTES, published on the Mohawk Nation in New York state and THE NAVAJO TIMES, published at Window Rock, Arizona. AKWESASNE NOTES might be called a militant paper but is interesting nevertheless and is sure to stimulate comment among the students. It reports monthly on Indian happenings throughout the United States and includes articles and poems by readers. THE NAVAJO TIMES is a more conventional weekly paper reporting on life in and around the Navajo Nation.

Of course, these are not all of the books and publishers that can be found on the market. But these suggestions and materials should provide a springboard from which the teacher can find her own sources and launch her own programs.

A CLASS FOR ALL REASONS

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Do your students groan when you assign them a book to read? Do you find that when you assign a book report for the semester, half of your students fake it by turning in a word-for-word copy of what was on the book jacket? During a silent reading period of an assigned book do you find your students trying to pass notes, sneak looks at a book they brought from home or read the assignment for science or history? Are you fed up with fighting it? Then, perhaps, you would be interested in hearing about my experiences.

Last year our school (700 students, small mining community) decided to have junior and senior English on an elective basis, letting the students chose the course of their choice after having suggested what courses they would like to have offered. I had been to a demonstration where I picked up an idea for a course called "Free Reading" from Robert Larabell from Arcadia High School, Scottsdale, Arizona. I made the suggestion that it be offered to the students at our school. It turned out to be immensely popular. Here is how the course was constructed.

The course was designed for the student who already loved to read and for the student who had never had the time to learn how to enjoy a good book. It was also designed to provide an opportunity for the student to read in an uninterrupted block of time without any external or internal pressure; to "hook" the student on books so that he would want to read and to provide free reading time from his normal routine and activities. The class was called "Guided Free Reading" for want of a better name. By "Free" it was meant that the student could read any of the 300 titles located in the paperback library which was housed in the room. By "Guided" it was meant that the teacher would attempt to assist the student individually in selecting the books they read. The teacher was to have read all titles available to the students.

Students came into class, got the book they wanted to read, sat down (lay down, scrunched up in a corner, etc.) and read. They could read or re-read any book in the room library. There was no requirement to continue or finish a book they weren't understanding, or more important, enjoying. The teacher did not pressure them about their reading rate, selection, or number of book completions. The students' grades were not reflected by the number of book completions. The students' grades were not reflected by the number of book completions. There were no tests, quizzes, book reports, patterns, quotas, required books or attempts to make the student regurgitate what he had read.

As each student completed a book, the teacher and student went into a one-to-one rap session about the book. However, this was not mandatory; it was an invitation. These rap sessions were definitely not to test the student, but simply to get his reaction to the book. The major objective of the rap session was that it be pleasant and productive; the teacher eliciting the student's personal reactions, interpretations and evaluation.

Students were not permitted to take the class unless a form letter was signed by the parents or guardians and went on file with the teacher. This form letter simply stated that the responsibility of censoring rested squarely in the home, where it belongs. If a parent did not want his child to read a specific book or author, he was to so instruct the child, but he had no right to assume the role of class censor. The parents were invited to inspect the books in the paperback library at their convenience.

Evaluation was done on the basis of productive classroom reading hours. A productive classroom reading hour was quite literally what it indicated. If a student spent the hour reading, he got credit for it. If a student was tardy, disruptive, napping, or doing other homework, his presence in class might merit him half an hour's credit or no credit at all.

That was the way the class was constructed. Now here are some things that happened because of it.

First of all, there was no groaning because they had to read an assigned book; there were no assigned books. Self-selection is a great motivator. Why shouldn't it be when a student can say to himself: "Hey, I get to read what I want to read, not what the teacher says I have to read."

No one tried to "fake" a book report because there weren't any book reports to fake. You may ask how I, as the teacher, was to know that the books were being read. Proof, if you need it, shows itself in the following ways:

(1) A student comes into the room, grabs his book and then curls up in a corner on the rug. He is not distracted from his reading until the bell rings. (No, he is not asleep!)

(2) The bell rings. A student rushes up to you and asks: "May I please take this with me. I have to finish this chapter!" Or, "I only have a few more pages to finish the book. Can I take it with me." Or, "Can I stay up here and read instead of going to the assembly?"

(3) Comments on books such as the following:
Best book I've read all year. Really great, even if it took me a month. (GONE WITH THE WIND)
I'm glad I'm not a guy. (THE SUNSHINE SOLDIERS)
It made me mad at how the government controls. (CRAIG AND JOAN)
I really liked this; it shows family feelings, good and bad. It shows affection from father to son. (A STONE FOR DANNY FISHER)
Very funny novel about young boys trying to grow up. (SUMMER OF '42)
It really made you feel the pain he was going through. (BRIAN PICCOLO: A SHORT SEASON)
I would like to maybe someday help people the way he did. (THE CROSS AND THE SWITCHBLADE)
It was a very sad, touching, and heartwarming story. It really moved me. The end was tragic. (THAT WAS THEN, THIS IS NOW)
It was very interesting but shocking. It made the Mafia seem like the good guys. (THE GODFATHER)
Better than the movie! (THE GODFATHER)
It was so good; it made me cry. (MY DARLING, MY HAMBURGER)
Funny, sad, shocking. I liked it for its inconsistencies. (CATCH 22)
The story was so sad that Billie grows up and lives like a whore and makes something of herself. Everybody puts her down because she is Black. Good talent going to waste. (LADY SINGS THE BLUES)
This poetry was so beautiful. Alone we find solitude; together we find love. (LOVE IS AN ATTITUDE)
I liked this book because you could easily identify with the people and their emotions. It was moving. I even cried. (MR. AND MRS. BO JO JONES)
This book I really loved. It was funny and yet it was a plea for help. Those poor Indians. I admired the characters in the book. I cried in the end too. I really felt involved with this tribe of Indians. We need more books like this. (NOBODY LOVES A DRUNKEN INDIAN)

This book was really elementary, I thought. But it had its good points. It was refreshing a change. But I felt it was too goody-good to portray real life situations (nc violence, no sex) etc. (AND LOVE REPLIED)
I liked reading this book. I myself would not like to have E.S.P. I was happy when the girl changed her mind on how to use her special gift. Some people would use something like that just to make money. (THE GIRL WHO KNEW TOMORROW)
I enjoyed reading this book. The only thing that bothered me was during the whole book the girl was worried what her parents would say and that she didn't know what to do. The story just ended like that, it didn't say what happened, it just ended with no ending. Why? (PHOEBE)
I enjoyed reading this book. I think what the cops go through is terrible. (THE NEW CENTURIANS)

(4) Some students cried openly in class over emotional parts in books, unabashed, and totally unaware of their classmates around them. They also laughed aloud over humorous parts of books, always to be hushed by the rest of the class. (It is interesting to note here than when someone cried, no one said a word to that person. But, when someone laughed, they were always told to be quiet.)

(5) The classes would resent interruptions of any kind. If I would interrupt the class period at any time after the first few minutes with an announcement of some kind, they would tell me to be quiet. I was always happy to comply.

There are some teachers who would have doubts about self-selection due to the following reasons: (1) some students would only want to read one kind of book and they must be exposed to all kinds of books. To which I answer: I have found, through these classes, that if you let nature take its course, so to speak, all will end well. Time and time again I found that students who had been reading only one kind of book (mystery, teen love, or what have you) would read themselves out, if you left them alone. Eventually they would come to me and say, "Im tired of reading about love (or what have you). What can I read now?" To which I would be delighted to reply, but I had to wait for them to make the first move. Eventually they did. It took much patience on my part to keep my mouth shut.

(2) Some students want to read the same book twice and that's a waste of time. I say it is not. If a student wants to read a book more than once, why not? If it is so important to him or he got so much out of it that he wants to read it again--more power for the book. And the student.

(3) Students will not want to read books that have been made into movies or T.V. shows because they like the other media better. I found this to be not true. To the contrary, students wanted to read the books because it had been made into a movie or T.V. show or vice versa. Evidenced by the fact that THE GODFATHER was read completely 40 times, MR. AND MRS. BO JO JONES, 38 times, THE POSSESSION OF JOEL DELANEY, 23 times. (For more comparisons see accompanying Appendices).

Does this program really develop the love of reading? I am sure that not all the students who took the class are going to be avid readers for the rest of their lives, but the following things did happen which might be a step in the right direction.

(1) Students who took the class first semester but could not fit it into their schedules second semester would come into my room and check out books after school, over weekends, during study periods and when they had free time in other classes.

(2) Students who did not take the course at all (but whom I had had in earlier years or other classes) came in and checked out books the same as above.

(3) On any given weekend there would be from ten to 40 students checking out books to take home.

(4) Several students asked if they could keep books out longer than usual because their mother (father, sister, friend) wanted to read it!

Lest I have painted too rosy a picture, let me say the following. There were some discipline problems, but very few. When there were, all I had to do was threaten with "docking" an hour of reading credit. This usually took care of the problem.

Yes, I lost books. Some were carelessly taken, some were purposely stolen. But going on the premise, and I may be wrong,that they were taken because they were being read, that was a good sign. These were minor problems compared to all the advantages I found in having this course in the program. And all the benefits that came from it makes me say it is truly a class for all reasons.

APPENDIX A--Book Completions for the First Semester

1 Student completed 3 books
2 Students completed 5 books
4 Students completed 6 books
15 Students completed 7 books
6 Students completed 8 books
10 Students completed 9 books
8 Students completed 10 books
7 Students completed 11 books
6 Students completed 12 books
3 Students completed 13 books
6 Students completed 14 books
5 Students completed 15 books
2 Students completed 16 books
2 Students completed 17 books
2 Students completed 19 books
2 Students completed 20 books
4 Students completed 21 books
2 Students completed 22 books

957 Completions by 87 Students   Average Completions=11

APPENDIX B--Popularity list, each book below was completed the number of times cited

Puzo's THE GODFATHER, 23 times
Head's MR. AND MRS. BO JO JONES, 20 times
Hinton's THAT WAS THEN, THIS IS NOW, 18 times
Robbins' A STONE FOR DANNY FISHER, 15 times
Smith's TOMORROW WILL BE BETTER, 15 times
Bonham's DURANGO STREET, 15 times
Smith's WHAT'S UP, DOC? 15 times
Neufeld's LISA, BRIGHT AND DARK, 15 times
Zindel's THE PIGMAN, 14 times
Leiberman's CRAWLSPACE, 12 times
Stewart's THE POSSESSION OF JOEL DELANEY, 12 times
Schurmacher's TRUE TALES OF TERROR, 12 times
Klaben's HEY, I'M ALOVE! 10 times
Wojciechowska's TUNED OUT, 10 times
Burroughs' THE LOST CONTINENT, 10 times
Segal's LOVE STORY, 10 times
Wojciechowska's DON'T PLAY DEAD BEFORE YOU HAVE TO, 9 times
Whitney's WILLOW HILL, 9 times

APPENDIX C--Book Completions for the Second Semester

1 Student completed 1 book
4 Students completed 2 books
5 Students completed 3 books
8 Students completed 13 books
5 Students completed 14 books
6 Students completed 15 books

1 Student completed 4 books
3 Students completed 5 books
5 Students completed 6 books
9 Students completed 7 books
7 Students completed 8 books
8 Students completed 9 books
5 Students completed 10 books
7 Students completed 11 books
11 Students completed 12 books
4 Students completed 16 books
4 Students completed 18 books
3 Students completed 20 books
1 Student completed 21 books
1 Student completed 22 books
3 Students completed 24 books
1 Student completed 25 books
3 Students completed 26 books

1205 Completions by 105 Students   Average Completions=11.5

APPENDIX D--Popularity list, each book below was completed the number of times cited

Bombeck and Keene's JUST WAIT 'TIL YOU HAVE CHILDREN OF YOUR OWN, 26 times
Bach's JONATHAN LIVINGSTON SEAGULL, 22 times
Zindel's MY DARLING, MY HAMBURGER, 22 times
Sherburne's THE GIRL WHO KNEW TOMORROW, 21 times
Baker and Jones' COFFEE, TEA OR ME, 19 times
Raucher's SUMMER OF '42, 19 times
Head's MR. AND MRS. BO JO JONES, 19 times
Asinof's CRAIG AND JOAN, 18 times
Puzo's THE GODFATHER, 17 times
Kingman's THE PETER PAN BAG, 16 times
Wambaugh's THE NEW CENTURIANS, 16 times
Wilkerson's THE CROSS AND THE SWITCHBLADE, 16 times
Morris' BRIAN PICCOLO: A SHORT SEASON, 16 times
Hinton's THAT WAS THEN, THIS IS NOW, 15 times
Swarthout's BLESS THE BEASTS AND THE CHILDREN, 14 times
Holliday's LADY SINGS THE BLUES, 14 times
Neufeld's LISA, BRIGHT AND DARK, 14 times
Wolf's FOUL! CONNIE HAWKINS, 13 times
Stolz' AND LOVE REPLIED, 13 times
Robbins' THE CARPETBAGGERS, 13 times

VOCABULARY FOR SLOW LEARNERS-LET'S TRY IT AGAIN

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Slow learners, I have found, are great talkers. In fact, many times they are in trouble because they don't want to do anything but talk. The slow learner's spoken vocabulary should prepare him to cope with reading, writing, and other school vocabularies he is expected to master. He must be taught the many suitable shadings of language, know their meaning, and learn the choice of appropriate verbal responses. The English teacher bears the responsibility of doing as much as possible to enhance this process.

Slow learners talk but not often about words; however, in an instructional unit on vocabulary acquisition which I called--A Class Makes a Dictionary--I overheard the following exchange:

"Here's one for revolution."
"No, that is war."
"Well, war is revolution,"
"No, revolution means change."

Two other comments were:

"Does this look like urban?"
"How is this for civilization?"

This type of exchange may be unique because work in vocabulary, many times, is one of the driest, dullest experiences in the English classroom. For the slow learner, it can be even more so; and yet, nearly all the literature on the slow learner stresses the fact that these students need much work in word acquisition. So often the usual vocabulary lesson leads only to a memorization of lists with emphasis on instant recall to pass some sort of quiz. Little is done to insure that the words studied are understood, used or retained in the student's active vocabulary.

A picture dictionary (most elementary teachers have used this lesson) unit overcomes some of the problems stated in the above paragraph and attempts to give an experience with words to the student that makes the words take on a concreteness through the use of pictures. Lists of words can be varied and individualized. They can be English class oriented or of an interdisciplinary nature. Each student is given or makes his own list of words and then finds a picture to represent or define each word on the list. The teacher can work with each student to insure that the student truly understands the meaning of the words on his list. Pictures are mounted on construction paper with the word written above or below with an accompanying definition. When each student has completed his work, the work could be compiled into an individual dictionary. Students could pursue their words in print, and a bonus could be earned by those who found their words used in newspapers, books, advertisements, and periodicals. Even specialized dictionaries on such things as cars, sports, hunting, baby care, or women's fashions would be possible with older students. Members of the class could share their words with others in the class, and the result could be a class dictionary. These words and pictures could be converted into a slide-tape vocabulary lesson which would be suitable for group or individualized instruction.

This type of lesson can capitalize on the student's spoken vocabulary and can develop a facility with words which is needed in reading and writing. In addition, word recognition skill can become an inherent part of the lesson.

Every teacher has met the slow learner (reluctant reader, non-academic, tuned-out).--You select the euphemistic term presently in vogue--. No two are exactly alike, but there are similarities. This type of student is marked by frustration and boredom. He is often overwhelmed by past failure. He is without direction but craves it; and yet, when direction comes within the classroom, he is unable to respond in a postive manner.

As William J. Younie has indicated in his book, INSTRUCTIONAL APPROACHES TO SLOW LEARNING, that whatever has caused verbal language deficiencies, the slow learner's school experiences clearly should be based in language development. At the primary level, the slow learner must receive specific help and motivation to discover and name persons and objects in his environment and to describe relationships between them. His spoken vocabulary should prepare him to handle all other vocabularies he is expected to master.

Teaching emphasis in the intermediate grades shifts from development to embellishment. In these grades, language instruction must have specific meaning for the slow learner. A tape recorder, class T.V. studio, class club house, or puppet show may be used to build environmentally based language which is school related.

Social language is increasingly important during the secondary school years. The proportion of verbally based activities continues to be considerably greater than those planned for "normal" students as the spoken word is still the slow learner's most useful communication tool.

Students are familiar through T.V. programs such as PASSWORD, JACKPOT, and NOW YOU SEE IT with the idea that words have dramatic possibilities. A fine activity for vocabulary acquisition is a word drama or skit. The objectives of such a lesson can be to illustrate the connotative meanings of words, to dramatize words for their meanings, and to show that words are more than abstractions. A skit to show the various meanings of words such as: bright, swear, gobble, miss, and so forth, can help to meet the objectives cited above.

Words such as: crush, collapse, shiver, and struggle can be used in word happenings. Each student dramatizes a word, the class decides the word presented, synonyms are listed, and word spelling is considered.

Visual aids can help to present the multiple meanings of words. Preparation of mobiles to develop the concept of synonyms, antonyms, and homonyms can also add a great deal to the study of word types.

To some these approaches may seem gimmicky, yet the student is actively involved in work with words. Varying senses are used in these approaches to vocabulary. Recognized word attack skills are evident. Students expand their knowledge about words and how they are used. They work with words on an individual basis and begin to share experiences as they pertain to the words. Their spoken vocabulary expands and readies them for words encountered in reading and writing. The activities are established to guarantee success, create excitement and interest, and stimulate desire to work with words, and if this happens, the English teacher has enhanced the vocabulary acquisition process.

A QUESTION OF PRIORITIES

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It seems presumptious to be telling English teachers how to teach reading. Haven't they always taught reading? Doesn't every English text have a section dealing with prefixes, suffixes and roots? Don't literature questions deal with main idea, significant detail and inference? Don 't publishers always include vocabulary words to be learned from the selections to be read? Of course, the answers to all the questions are Yes. But let me ask one more question. Do these accepted practices and frequently used methods do the best job in the limited time available? To this question my answer is most emphatically NO. The English teacher usually must select from among many chapters and many lessons those they feel are the most helpful and essential. Priorities must be established for the best use of time. In many schools where homework is not completed satisfactorily the precious minutes in the classroom must be carefully spent. In this article I would like to question some of the basic assumptions by which the skills cited above are included in the English class. For my purposes I am separating reading skills into word attack, comprehension and vocabulary acquisition.

WORD ATTACK SKILLS

Letters and their sounds are the beginning word attack skills learned in the first grade. Most spelling and reading books start work on word parts, prefixes, suffixes and roots as early as third grade. If a child has had a systematic spelling program through the intermediate grades he has acquired a thorough understanding of how words are formed. If, for some reason or another he has not acquired the needed word attack skills, it is a case of too little and too late to try to make up for those six or seven years of systematic instruction. In a class of thirty two high school students the review or teaching of those skills is not needed by the vast majority and for those who do need them they will not "take." Students who lack word attack skills by ninth grade have learned many compensating techniques. They use context clues, leapfrog words they don't know, or just give up and pretend to or refuse to read. Even if you are able to spend the time to teach these skills to those who really need them it is almost impossible to correct all the faulty habits which have been built up. In other words, you can "teach them," but they won't "learn it" by integrating the skill into their reading habits. I had an almost ideal situation with five students of normal intelligence in a reading class for one whole year. We developed marvelous rapport and the students learned to sound out any word when in the oral reading situation we employed to work on word attack. However, when silent reading during the same period they immediately reverted to old familiar habits built up over many years. If, in an admittedly ideal situation, the teacher can 't effect change, how can a teacher with many more students do it. My conclusion is that, rather than waste the time of the majority of students who already use word attack skills unconsciously and efficiently,the teaching or even review of word attack skills in the English class should be skipped altogether.

COMPREHENSION SKILLS

The skills of identifying the main idea and significant details, understanding inferences and author's purposes, and making judgements about materials read are the essentials we must all possess in reading anything. The questions used in helping students continue their development in these skills are what concern me most. Many questions used in texts and anthologies are so factual and literal in nature they they actually hinder reading comprehension. Right and wrong answers are so easy to correct and we are so pressed for time that they are tempting. If the teacher makes very sure that only a few fact questions, some inference, some vocabulary meaning and some judging and evaluating questions are used, then objective may be worthwhile. As questions that demand right or wrong answers frequently do little to stimulate or cause reactions in the reader's mind, I would avoid them whenever possible. A few good essay questions designed to provoke thoughtful written answers within the teacher's grading time capability are worth infinitely more than objective questions. The insights gained about the student's thinking, writing and vocabulary development are very helpful to the teacher.

VOCABULARY ACQUISITION

This skill I have saved until last because it is at the very heart of reading. Word meaning is sentence meaning is paragraph meaning is. . .ad infinitum. An experienced teacher in any subject recognizes the superior student as the one with an excellent vocabulary. Henry A. Bamman, in TECHNIQUES OF VOCABULARY, says that words are man's primary vehicle for thinking. He can only think as he has vocabulary to think with. How, then, does the superior student acquire this excellent vocabulary?

Ruth Strang, prior to her death a few years ago, did a famous study of good readers and how they acquired vocabulary. She found that word meanings are learned by the process of successive approximation. As a baby learns to feed itself by continuing to thrust the spoon to its mouth, getting closer and closer on each attempt, the meaning of words is learned by seeing them over and over until by successive guesses a close meaning is arrived at. Her research with large numbers of readers led her to conclude that reading, reading and more reading is the cause of extensive vocabulary acquisition. This is not hard for us to agree with because we all realize that we must have acquired the thousands of words weknow this way.

Now, what are the implications of Dr. Strang's study to you as an English teacher? It should, hopefully, cause you to stop the practice of teaching a list of words from each story or article you are studying. I have never heard a kind word said for teaching lists of words, in any research or by any professor. Even though the words are usually within the context of some material being studied, tests given a short time after the words are supposedly mastered show the rate of retention to be very poor. The reason usually given is that in artificially acquiring word meaning without any real input or need except to pass a test, the student just doesn't integrate the words into his experience. Why, then, with all research opposed to teaching words in lists, does it persist? Publishers oblige teachers who have always used lists and new teachers think the publishers must know what is right and so the practice continues. Although lists of words may not do any harm, they certainly use up valuable time and for this reason should be given very low priority when you are setting up your lesson plans.

Now, at this point I have suggested that you give up word attack exercises completely, cut down on the number of questions and tests for comprehension and do no vocabulary work over specific lists of words. What is there for students to do that will be of value and will also develop an interest in reading that will extend beyond the classroom? My answer is for you to set up a self-selected reading program for the first ten to fifteen minutes of each class period. Your students will be engaging in an activity which will result in vocabulary increase, more pleasure in reading, and a better attitude towards school. Why do I suggest self selection or free reading? Everything indicates that students read with more purpose and concentration when they have chosen their own materials. Vocabulary is everywhere and new words are learned in everything read.

Many people feel strongly that the teacher, too, should read while the students are reading. I think this is an excellent idea but not essential to your students' success. Many individual problems and questions can be handled at this time, make-up given for students who have been ill, answers to the essay questions discussed individually, etc.

The question of what students will be reading can be handled many ways. Being a reading teacher, I naturally expect to furnish my students with materials, but perhaps you do not have time for this since it is not your primary responsibility. In that case, I would suggest that students be requested to bring their own reading material. If they do not bring anything you should be prepared with an assignment from the word lists or the word attack skills exercises in your text. The privilege of having a choice of activities is one students should be allowed whenever possible and this is one of those times. Some students really prefer this textbook type drill but eventually most will come to class with something they wish to read.

In a day when fewer and fewer juveniles are reading very much you may be sure that any time you allow them to read for pleasure will pay off in increased reading outside of school. So, if you allow your students some of that valuable class time to just read, read, read, you will be giving them a great gift.

A TEACHER USES THE CLOZE PROCEDURE AS A WAY TO ANALYZE POETRY

Jeanne Brownlee, Marcos de Niza High School, Tempe

Unfortunately, the teaching of poetry has become a painful ordeal for the average American teacher. Plagued with nightmares in iambic pentameter, the English teacher gropes for ways of camouflaging the presentation of poetry to verse-hating students. Disguises such as calling a poem "haiku" aid in making the mode more exotic. Using the lyrics of Simon and Garfunkel also makes the idea of poetry a little less foreboding to students. Yet the problem of presenting a poem to antagonistic students so that the poem's simple beauty and covert meaning are disclosed still remains an issue. How does a student make sense of the sparse, compact form of a poem when he is accustomed to reading a week's worth of "Rex Morgan, M.D." in order to watch one event unfold? How does a student develop a subtle appreciation of meter, rhyme and word connotation without becoming overwhelmed by the ABAB form? How is a poem studied so that its delicate simplicity is captured intact without being crushed in the process?

The cloze procedure is not the panacea to all these dilemmas, but it is one way of presenting poetry that seems to work. This process of omitting words and then asking students to supply the missing items has become both a valuable and versatile tool in teaching. Originally, the cloze procedure was used to measure readability of material and reading comprehension. A passage from a history text or some other book is selected as material for such a reading test. Words are deleted from the passage at regular intervals, with every 5th word being a common pattern of omission. Students are then asked to fill in the blanks. The number of exact replacements the student has obtained is then totaled. From this score, it is then calculated whether the student can read this particular material independently, with the aid of a teacher, or is unable to read it without feeling frustrated.

Now, however, the cloze process has become a valuable instructional aid in addition to being a test technique. This procedure has been utilized in the teaching of such diverse subjects as context clues, grammar, spelling and decoding. Why shouldn't poetry be another field in which the technique of cloze procedure is applied?

Logically, the method seems applicable to the subject of poetry. Given a poem which has words deleted, a student must make use of his knowledge of context to supply the missing words. He obtains cues from surrounding words and lines, and also from his own past experience. To determine the missing words, the student must be thoroughly involved in the poem and aware of its themes and basic structure, especially due to the conciseness of poetry.

The cloze procedure also lends itself to the student's discovery of the mechanics of poetry. The teacher is certainly not obligated to delete every nth word when setting up a poem by the cloze method. Therefore, a word may be deleted which is part of the rhyme scheme of the poem. Also, words may be omitted which draw attention to such aspects of poetry as meter, alliteration, allusion, metaphors, personification and puns. A comfortable familiarity with these devices adds depth to the student's comprehension of poetry.

The guinea pigs for my experiment with poetry and the cloze procedure were my freshmen English students. The class is a combination communications/reading course in which students are reading at about one to three years below grade level.

I selected "Fire and Ice" by Robert Frost as my poem with which to manipulate the cloze process. I did not use the regular omission technique with this exercise. Rather, I deleted each word with a particular purpose in mind. Here are the first four lines of "Fire and Ice", demonstrating the words which I omitted for the cloze exercise:

Fire and __________
by Robert ______________

Some say the world will __________________ in fire,
______________________ say in ice.
From what I've tasted of desire
I hold with those who ___________________ fire.

Each word I omitted was selected for the purpose of leading to discussion on the topics of theme and literary devices. Following are the words which I selected from the poem and the reasons why I chose these particular words:

1. ice - theme; words of contrast; symbolism
2. Frost - discuss the poet and his contributions
3. end - meter (needs to be a one-syllable word); theme
4. some - repetition of initial phrase
5. favor - alliteration
6. perish - meter; word choice and word meaning
7. great - rhyme scheme

The first word I deleted was the term "ice" from the title. One reason I chose to omit this word was that it was a good way of drawing attention to the title of the poem, an intrinsic part of poetry which is often overlooked by students. In addition, the omission brings notice to the theme of the poem. In later discussion of the verses by Frost, I asked students what the word "ice" represents in the poem. Word choice and the use of contrasts may also be mentioned here. The question might be asked, "Why does Frost say 'ice' rather than 'water'?"

In handing out the ditto of "Fire and Ice", I directed my students to fill in the blanks with whatever word seemed to fit. Upon completing the ditto, the students were quite eager to discover if they had found the "right" answers. At this point a teacher in using this technique should realize, and attempt to demonstrate to the students, that there are no "right" answers. The poet himself has probably rejected several words before finding the one which he felt best suited his purpose. A student's word choice should be acceptable as long as it conveys the same meaning as that of the poet. At the same time, however, the student should realize why, perhaps due to meter or fluency, the poet's choice of words might be more appropriate than that of the student. Occasionally, students may produce words that are more inventive or more amusing that the poet's original work.

In the discussion following the completion of the blanks, my students enjoyed announcing their choices for the missing words. Once finding out the poet's choice, however, most of the students lost faith in their own selections. The exercise did initiate some discussion of the devices used by Frost in developing his poem. Rhyme scheme and alliteration were fairly easy to understand, but meter proved to be more difficult for the students to grasp.

I gained even more confidence in the technique upon later examining the original responses of the students. Even though, on the average, the students supplied the exact words only about 40% of the time, their responses did maintain the poet's meaning. This result indicated to me that the students comprehended the general idea of the poem, which was my primary goal. One student, for example, completed the line "I hold with those who ________________ fire" by using "prefer" rather than "favor". This substitution demonstrates that the student had an understanding of the theme of the poem. The students were obviously conscious of rhyme, as a favorite response was, "To say that for destruction ice/ Is also nice" rather than using Frost's word "great".

I enjoyed the occasional humor of the students' responses. One boy gave Robert Frost's surname as "Duffindorf" while another student responded with "'Fire and Ice' by Robert Redford".

Overall, I was pleased with the results of the procedure. The students seemed to enjoy the lesson, and there were no groans of protest at the thought of studying poetry. The students, both through their written completions and their oral responses, demonstrated a good understanding of the poem. Contrary to the usual method of approach, the students were forced into being actively involved with the poem, rather than merely passively receiving it. In addition, the thought processes of the poet became clearer to the students.

It was still difficult to achieve comprehension of the literary devices used in the poem, but the students did show some degree of understanding of the usage of these devices. Perhaps it would be better to concentrate on one device at a time, such as omitting only those words which are related to the rhyme scheme of a poem.

Although poetry seems to lend itself to the cloze procedure, the study of other forms of literature might also be attempted with the use of the cloze process. Dialogue, narrative and descriptive prose might be used as text for this teaching tool.

The cloze procedure is a technique to remember next time the Poetry-Unit blues strike.

In case you would like to follow up on the different studies which have been made on the cloze procedure, here are some references which might be of use:

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Earl F. Rankin, "Uses of the Cloze Procedure in the Reading Clinic," in J. Allen Figurel (ed.), READING IN A CHANGING SOCIETY, Proceedings of the International Reading Association, NY: Scholastic Magazines, 1959, pp. 228-323.

ACTIVITIES FOR NON-READERS AND RELUCTANT READERS

Stacey Harowitz, Chandler Junior High School

PART I

My class for student teaching consisted of a ninth-grade Basic English class of 23 kids, placed there because of past failure or trouble in English and/or behavior problems. There were five girls and eighteen boys, including five Chicanos. Their first writing assignment (I'm the one who. . .) showed that many disliked school and had problems at home; it also showed that many were incapable of writing a whole sentence, let alone a paragraph.

After administration of the Step Reading Test to every ninth grade Basic English class, it seemed that many had reading problems; in fact, several were for all practical purposes non-readers. The scores ranged from third grade level to tenth grade level, with the average around fifth grade level. Even allowing for the validity of the test and for the fact that they didn't like taking it, they had shown in other ways that they have reading problems.

An added problem was the mental attitude of the kids. They had very short attention spans and had trouble reading for any length of time. They also had a problem with comprehension; even when they did finish an article (or paragraph), they seldom understood all that had gone on.

Problems such as these place certain restrictions on material that can be used with a class like this. During that semester I used several things to get them reading and writing; others I found especially for this paper. For practical purposes, I've commented on each activity as to its suitability for the non-reader (the functionally illiterate), the reluctant (though capable) reader, and those in-between. A plus for many of these ideas is that the same raw materials can be used for a class containing all three types of readers-only the manner in which the material is used is changed for each type.

PART II PROFESSIONAL BIBLIOGRAPHY

Gertrude Whipple and Millard H. Black. READING FOR CHILDREN WITHOUT: OUR DISADVANTAGED YOUTH. Newark, Delaware: International Reading Association, 1971.
This is good to explain the possible problems of one class of poor reader--the minority of ghetto child. It tells of the kinds of kids, their needs and why they need special programs. It has several general reading programs.

Harold Tanyzer and Jean Karl, eds. READING, CHILDREN'S BOOKS, AND OUR PLURALISTIC SOCIETY. Newark, Delaware: International Reading Association, 1972.
An overview of the philosophy behind the minority literature idea, with a bibliography on each minority group.

Herbert Kohl.. TEACHING THE UNTEACHABLE. NY: New York Review Book, 1967.
This deals mostly with ghetto kids, but is good for the attitudes you need to have about ths kids' progress in reading and writing and appreciation of this progress.

Daniel Fader and Elton McNeil. HOOKED ON BOOKS: PROGRAM AND PROOF. NY: Berkley, 1970.

The attitude of the author is the most important thing here. He started recommending paperbacks, magazines, and newspapers before they were in general class use. He also has many ideas on student writing and what they read.

Evans, William, ed. THE CREATIVE TEACHER. NY: Bantam, 1971.
This book contains chapters written by different educators on new ideas in the teaching of English. The chapters which dealt specifically with activities here are: "Response Through Non-Print Media: Some Possibilities," by Herb Karl; "Educated Vision: Film Experience in the Class," by H. James Crow; "Choice and Chance: A Thematic Literature Unit," by Stuart L. Sheeley; "Give the Slow Learner a Point of View, Too," by Edward B. Jenkinson; "Literature as an Individual's Thing," by Michael C. Flanigan; and "The Creative Curriculum," by Arthur Daigon and Ronald T. LaConte. The activities from these chapters are noted in the multi-media section.

PART III ACTIVITIES

BOOKS

Since I am mostly concerned with activities other than novels, I'll only mention these four books which are bibliographies of books for kids.

Sheldon L. Root ed. ADVENTURING WITH BOOKS. NY: Washington Square Press, 1973.
This book lists 2400 titles for pre-K to 8th grade by subject.

Virginia M. Reid. READING LADDERS FOR HUMAN RELATIONS. Washington, D.C.: American Council on Education, 1972.
This lists books in four categories (and many sub-categories): Creating a Positive Self-Image, Living with Others, Appreciating Different Cultures, Coping with Change. Within each category there are also divisions by type of reader--primary, intermediate, junior, senior, and mature.

Marion White, ed. HIGH INTEREST--EASY READING. NY: Citation Press, 1972.
This also lists books by subject, with a short description of each book, including publishers and addresses. It is geared toward reluctant readers and in the introduction goes briefly into the problem of reluctant readers.

George Spache, compiled by. SOURCES OF GOOD BOOKS FOR POOR READERS. Newark, Delaware: International Reading Association, 1969.
This pamphlet by the International Reading Association is a bibliography of bibliographies; it lists other bibliographies of books for poor readers.

MAGAZINES

Magazines can be used in place of books to tempt reluctant readers and they are also easier for poor readers to handle than whole books. While good readers can tackle entire magazines, poor readers can read only one article for their share. There are many girl-oriented magazines and as many boy-oriented. The make-up of a magazine can be examined as well as its use as a reference tool. A magazine or article report can be substituted for the monthly book report for poor readers. And most teen-oriented magazines provide many topics for discussion or inspiration purposes.

Here are the titles of a few more popular magazines, most available on any newstand from 50¢ to 75¢.

POPULAR SCIENCE
MOTOR TREND
SPORTS AFIELD
CAR & DRIVER
SPORTS ILLUSTRATED
DIRT BIKE
HOT ROD
SHOOTING
TEEN
SEVENTEEN

PAMPHLETS

Most kids junior high age and up are interested in getting their driver's licenses and you can take advantage of this by getting copies of the driver's manual from any of the driver's testing stations in the valley. They also redo their tests every three months and you can get their old ones if you talk to them at the right time. These can be used just as they are in real life; read the booklet and pass the test. However, you can also set up situations and have the kids analyze them according to the laws presented in the booklet. The need for the laws could also be examined. Besides the drivers manual, there are pamphlets on motorcycles, bicycles, and small-engine vehicles available for those more interested in those modes of transportation. These pamphlets are useful because they are easy enough for the non-reader and yet interesting enough for the reluctant reader.

NEWSPAPERS

The newspaper in the classroom is by far the most versatile of all the things here. This semester the paper was available every Tuesday for eight weeks, with a limit of eighteen of the free papers to participating teachers. This is arranged through calling the Arizona Republic public relations department. However, due to the paper shortage, they are discontinuing this second semester but they may begin it again next year. I also used free back copies of local papers (SpurShopper) which were easier to get.

The following articles offered ideas on using the paper in class: "Newspapers Wow Classroom," by Marvin Maskovsky in EDUCATION DIGEST, April, 1972, p. 17-19. and "Teach a Unit of Newspaper," by Sister Rose Ann Gallberg, CATHOLIC SCHOOL JOURNAL, March, 1969, p. 69-70. Another article offered these suggestions: Find items appealing to a boy in class, a girl in class, a truck driver, an auto dealer, a football coach, your father, your mother, a farmer, a salesman looking for a motel with a restaurant, a young couple furnishing an apartment, and an old man wanting his house painted. What would you do in the following situations?--Your dad wants to take your mom to dinner and a movie. Where should he look? Check up on your 50 shares of Campbell's stock. Get a part-time job of some kind. How do you find a used snow-mobile? Have the kids read the editorials and then write their own. ("There's More than News in the Newspaper," by Wilma Scheur in INSTRUCTOR, January, 1973. p. 84-86.)

I used the Newspaper Project on the next two pages in my class for eight weeks and found that it was quite popular. It is a combination of a project from Dr. Piercey's files (some of which I left out because they were too hard for my class) and items from A DAILY TEXT FOR THINKING by Dr. Piercey and the Arizona Republic. The appeal of a project like this is that there are enough choices for all the different types of readers to find ones that interest them.

A DAILY TEXT FOR THINKING is available from Dorothy Piercey or from the Republic. Write P.O. Box 1950, Phoenix, 85001. This is an exceptional book on the paper offering ideas in every subject area.

NEWSPAPER PROJECT

You will be issued copies of the ARIZONA REPUBLIC each Tuesday for eight weeks. During this time you will be responsible for the following items to be handed in on the day of the last paper. Keep your work in your folder and your papers in the assigned place.

Each item should be taped to a separate page of paper and identified by the item number. Writing is to be on the same page as the item, if possible. Don't forget to include the article or cartoon you are writing about.

Do at least eight of the following 28 items. Everyone must do the four starred items; after these are completed, you may pick which remaining four you want to do. You may do more than 8 for extra credit if you have time.

*1. Find from 10 to 15 words new to you. Clip out the articles containing these words and underline them. On a paper near the articles, write the meanings of the words.
*2. Clip out one headline from the paper that you think is good because it tells the main idea. Below it write a summary of the news story it headed.
3. Find two examples of news stories with good summary leads. The lead is usually the first paragraph or 35 to 80 words. Clip them out and identify the who, what, when, where, and why.
4. Follow a team sport for at least 5 copies of the paper. Clip the articles and identify the team you are following.
*5. Select one topic that interests you. Clip out articles on this topic from 5 copies of the paper. Examples are: Pollution, war, drugs, crime, women's lib, music.
6. Clip out a major news story and write your reaction to this news.
*7. Clip an editorial and tell why you agree or disagree with the editor's opinion. Write at least 25 words. Or you may rewrite the editorial.
8. Locate a story of international, national, state, and local news. Clip out these articles and identify each on your page.
9. Cut out a sports event news article. Underline the words that are a part of a special sports vocabulary.
10. Find a letter to the editor. Clip it out and tell why you agree or disagree with the writer's opinion. Write at least 25 words.
11. Cut out enough fashions from the paper to make a five-day wardrobe. Label each day.
12. Clip out a news picture that is a good illustration of news story it accompanies. Tell why it is good. Clip out one that is bad and tell why it is bad.
13. Examine the bicycle-for-sale ads. Write a for sale ad offering a used 3-speed bike for sale. Dress it up with extras, maybe an illustration.
14. Clip out two political cartoons. Tell what you think is the message of each.
15. Find an example of contrasting views on the same news item. Clip them out. Examples could be a feature story and a news story on the same event, or an editorial and a news item on the same incident.
16. Select examples of the following items: a news item from Associated Press; a news item from United Press International; a political cartoon; the daily chuckle; the weather map.
17. Clip out a news item. List the order in which the events were reported. Example: 1. President Nixon spoke last night. 2. He spoke to 20,000 people. 3. He said inflation was under control.
18. Clip your favorite comic strip. Tell its message or main idea.
19. Clip a news item. Draw a cartoon or comic strip based on this idea.

20. You have $1500 to spend. Clip the items or illustrations of what you are spending the money on. You must purchase at least five items. List their amounts and total.
21. Find the index. Clip it. Make a drawing or poster using the paper to illustrate the various sections of the paper.
22. Find a how-to-do-it article--how to bake a cake, how to change a tire. List the instructions in the proper order.
23. Select from the want ads a job you would like to have when you graduate. Write a paragraph on why you want the job, what work it involves, what requirements it has, and what training you need.
24. Find two letters from Dear Abby that interest you and answer them giving the solution you think is right.
25. A cartoon called Word-A-Day appears in the paper. Clip 5 of these, put them in alphabetical order, and use each word in a sentence.
26. Clip an article that contains a description of a physical place, object, room, or person. From this description, draw the object, place, room, or person. Clip the two together.
27. Find examples of a newsstory, a sports story, a column, an editorial, a human interest story, and an obituary. Can you make any comments on the differences of these--the object of the article, what the writer is trying to say, words used, writing style, length?
28. Reading in order to understand sequence of events is an important skill. Clip from the sports section an article that recounts a game. After a sports writer names the winning team, and reports the score in the opening paragraph, he usually develops the play inning by inning, or quarter by quarter chronologically. Write briefly the scoring plays in the order they happened. Include a copy of the article.

SCHOLASTIC

Scholastic is the company I'm most familiar with and that's why I mention it. Among other things, they publish the weekly SCOPE magazine (also others for different grades and subjects). SCOPE usually has an over-all issue theme that appeals to kids. Past examples have been crime detection (with a Hec Ramsey play), science fiction (with four Ray Bradbury short stories), sports (BANG THE DRUM SLOWLY and BRIAN'S SONG), and mystery (Sherlock Holmes' stories). Each issue has some combination of stories, articles, or plays as its main part and then it usually has word games, open-ended situation, short mysteries, an entertainment section, and jokes. There's usually something to interest everyone. Along with SCOPE, because of the plays it includes, goes a plug for the oral reading of plays, with everyone taking parts. Most SCOPE plays are re-written for kids and the parts are not long or difficult to read. The kids enjoy reading the parts, especially in something like "Hec" or BRIAN'S SONG and it gets the work read for even the poor readers. Scholastic also puts out a CONTACT series of books, workbooks, and teaching guides which are on subjects important to kids. (Maturity, drugs, environment, the future, imagination, the law and police, loyalties, and prejudice). The book and workbook gets the kids reading shorter works of all different type and the workbook has reading and writing in ways that are new to the kids and therefore for a time more interesting.

COMIC BOOKS

Comic books can be used for all three types of readers, but are especially useful when dealing with the functionally illiterate--those that can't handle whole books or even short stories. They can be used to teach most of the concepts associated with novels and at times are more blatant examples and therefore more obvious for kids and easier for them to understand. Any of the Super-hero comics (Superman, the Shadow, Fantastic Four) contain excellent examples of symbolism (good vs. evil, the weird strengths of the heroes) and many of the other types of comics contain examples of other concepts--characterization (women in The Shadow, traditional helpless versus Wonder Woman, the difference between the Hulk and Ben, Werewolf and Jack Russell, the two men who change into different beings), point of view (first person in the Werewolf, the ever present narrator in Superboy, "Yes, dear reader. . ."), use of language (in love comics, sentimental; in the Shadow, over-dramatic). Plot-wise, most comics are easy to understand; however many are continuations or to-be-continued and the facts associated with many past characters and actions may confuse the reader if he isn't familiar with what's been going on. As far as companies, the three biggest seem to be Marvel, DC, and Charleton, with most comics, incidentally selling for twenty cents. Marvel comics that would seem most suitable to use would be the Fantastic Four series (Hulk and Flame among others), Spiderman, and some of the war comics. DC has even more Super-hero comics--Batman, Wonder Woman, Superman and company, the Shadow and Sgt. Rock, a war hero.

The Super-hero or super-crimefighter comics would seem to be the most effective. There are also Westerns, love stories, and the super-natural, the latter being rather over-done, but they could be used. Some of the newer and less known comics are a bit confusing, especially the westerns and prehistoric ones.

PHONE BOOKS

The phone book can be used for a practical purpose and also to get the slower readers reading something. Concepts such as alphabetizing and cataloging as to subject can be shown with the phone book's white and yellow pages. The phone book is something kids need to know how to use. As with the paper and catalogs, situations can be set up--where could you go to find a certain product or person? How would you contact some business or person in another place? How are you charged for calls? Phone books are readily available, especially if you collect a few old ones when the new ones come out each year.

SHORT STORIES

Short stories also have many possibilities. With them, you can teach many of the literary concepts you'd want to teach with a book. The stories you use should be easy and short enough to not discourage the poor reader and interesting enough for the reluctant reader. The ones I've used include--"The Lottery," "The Test," "The Lady or the Tiger?" "Retrieved Reformation," and "An Occurrence at Owl Creek Bridge," and many Poe stories. Most of them I've read out loud to the kids and here I'll put in a plug for oral reading. It's fun for you and the kids at first like the rest and then like to be able to listen to stories without worrying about a test, questions, etc. I found that the first couple of times the kids were restless, but settled down when they realized that all they had to do was listen. If possible, it's fun to get the movie of the story and compare the two. There are also several paperbacks available for TAB Scholastic books written especially by teen-agers that include short stories. (TEENSPELL, PEPPERMINT). Longer stories can easily cut down to be read aloud; even good parts of longer works should be read to kids just for the ideas, style, or whatever.

CATALOGS

Many types of catalogs can be used with projects similar to the newspaper projects, offering each kid choices of what to do. Also, catalogs, while they may initially be used to get the non-reader reading, may also be used in more difficult ways with better readers. Department store catalogs like Sears, Speigals, or E.L. Rice can be used to appeal to just about anyone and because of the abundance of clothes, are especially good for girls. Heathkit, Lafayette Radio and Electronics and Radio Shack have catalogs that would be better for many boys. Some of the possible activities are as follows: Take a certain amount of money and buy certain products for you, your dad, your sister, best friend, etc. Give lists of products. What sort of person would they appeal to? What would you do with them? Who would buy them? WHY and what for? Do everything to order something except actually send the order. Besides these, many of the paper projects may be adapted for the catalogs.

Because of the publication of the old Sears catalog, you can make available an old one and a new one for comparison purposes--how are they different/the same? What products have changed? What prices? How have ads changed? The entire make-up of the two can be analyzed and the same assignments used for both, with different material to work with because of the different areas. The old Sears catalog is not as popular as it once was and can be found in bookstores marked down to $4.95 from its former $10.00.

Radio Shack 1116 N. Scottsdale 966-5271 also many in Phoenix
Lafayette Radio and Electronics 1416 N. Scottsdale 949-8320 also Phoenix
Heathkit 2727 W. Indian School 279-6247
Dixie Stereo 5600 2nd St. N.E. Washington, D.C. 20011
Midwest Hi-Fi 3309 E. J.W. Freeway Irving, Texas 75062

Though it is doubtful that you could obtain a class set of any one catalog, by contacting several places and gathering a few in each place, you could come up with enough for any interest in your class.

SONGS

The words to songs can be an easy way to get a kid to, first of all, write from the spoken word, and then read. Many songs today are also "good" poetry and can be examined as such. Even if not "good" poetry, many others present ideas that can lead to other reading, (social protest and drug songs), Many songs tell a story and have a plot like any short story. Many of Joan Baez's songs fall into the protest category and the Beatles and Simon and Garfunkel have many that are story-telling songs.

STUDENT WRITING

Using the student's own writing as reading material can be a tricky way to get him to read. A growing practice in elementary school is to get the children to write their own stories or to get them from others--Indian grandparents of friends who have folk stories to tell. They are then dictated to the teacher, placed in a folder with illustrations, and used as readers. A similar technique may be used with older kids, though it may be more difficult for them to come up with experiences (or with the experiences of older people) that interests them as well as the rest of the class. However, even if a student's narration does not interest other kids, it is certain to interest the one who told it and at least he will read his. This is especially good for non-readers who may find it easier to read their own words. Several topics or beginnings may be employed, with the kids, after the stories are written up and illustrated by class artists, trading with others.

An off-shoot from this idea is the class dictionary. Besides giving the class an idea of how the dictionary works, it gives them something to read of their own making. Taking slang words and writing pronunciations, definitions, and other forms of the word forces them to examine their own language in an enjoyable way.

The Journal is another device which is certain to make the kids write more. However, whether they will go back to read this is debatable. HOOKED ON BOOKS recommends a 2 page minimum per week; students must fill two pages whether it's with their own work or someone else's copied work. No corrections or comments are made, but the pages are read. Class time can be given (ten minutes per day), but this is not necessary. Another hint from Fadar was to make the kids' survival in class based on reading by making all directions written directions.

MULTI-MEDIA

Kids today are extremely movie and TV-oriented; they have an almost unhealthy respect for this media. From my experience, they'll watch any movie, no matter how bad. They may not like it afterwards, but they'll watch it. You can take advantage of this interest by showing short films in conjunction with short stories, essays, or other reading. (Crow--"Educated Vision. . .") The good thing about most films is that each kid can understand them on his own level. Silent movies can also be used; they are movies and have the added plus of the written rather than spoken dialog. This dialog can be read aloud, but by having the kid read it to himself, it forces him to read in order to understand what is going on. Silent movies generally have a 4th-5th grade reading level; they would not be that difficult for poor readers (context, what's happening in the film, would help) and yet would be novel enough for better readers. (ARIZONA ENGLISH BULLETIN: FILMS AND THE ENGLISH CLASS, February, 1971, p. 34, "The Silent Movie"). Silent movies are available from the following film distributors: Blackhawk Films, Davenport, Iowa; Entertainment Films, 850 Seventh Ave., New York; Film Classic Exchange, 192[illegible] S. Vermont Ave., Los Angeles; Griggs Moviedrome, 263 Harrison St., Nutley, New Jersey.

The film can also be an inspiration for other activities. The movie report can be substituted for the book report for poor readers, and even for the reluctant readers, as the same concepts are sometimes handled in the movie, but in a different manner. The film can also be used as an ultimate form of expression by having the kids consider a novel, short story, or poem as it would be on film. How would you film this short story? What stars would you cast as the novel's characters? How would you represent this poem on film? (Crow--"Educated Vision"). To do these things, the reader must have an idea of what the work says. Making a class film is an experience for both teacher and students. The expense and camera expertise can be side-stepped if your school has video-tape machines available. While video-tape may restrict the movement and filming creativity of the students, (it is more like a filmed play that a movie) it is cheap and easy to use if available. My class started out to do their own radio show and ended up with the POWELL NEWS SHOW on video-tape. It was one of the most enjoyable projects we did all year. It started with a friend who was a radio news disc jockey and a former top-40 disc jockey who came and talked to the class. They then formed groups and each group took a different aspect of school--one group reported the sports scores with special charts; the second drew a locker room mural and interviewed the football coach and a player; the third reported on choir activities and a recent school concert; another polled students and teachers on 6 topics and reported their findings; the fifth interviewed the vice-principal and a counselor on a talk show called THE GAP; and the last group was responsible for the order of the presentations, setting up props, giving commercials, background music, and introduction and conclusion. Each group had to have a written script to turn in, 3 X 5 cue cards in case they forgot their parts. Each student produced something and there was enough to do and enough choices that everyone could pick some he was capable of doing well.

This same sort of idea can be used with a tape recorder for a radio show. The tape can also be used as a follow-up to reading. A you-were-there reporting and observation type tape could be presented by having your class reporter in the middle of the action of some reading--with Henry Fielding's regiment in RED BADGE OF COURAGE or at the lottery in "The Lottery." (Karl--"Response Through. . ."). The interview method could also be used on students in the class taping their response to some action or character in the story and then putting them together in a tape presentation. (Karl--"Response Through. . ."). A more complex form of this is the tape essay, where, with 2 recorders, the student "splices" his own comments, readings from novels, essays, short stories, and articles, interviews, and music together into a commentary on some topic. (Karl--"Response Through. . ."). With all of these, the student can read what he is capable of reading and then present his understanding of the materials in a different way.

Other presentations of literature also include the slide-tape presentation, combining slides and tape-recorded background together, resulting in commentary, the retelling of a story, the presentation of ideas from a word. These may also be shown through collages on some part of the reading. (Karl--"Response Through. . .").

These ideas, because they come after the reading, serve as a sort of backward inspiration--the student does the reading in order to have material for these audio-visual projects. They may encourage the reluctant reader to read more and they enable the poor reader to expand on whatever reading he is capable of doing. A 4-line poem, an extremely short short story, or an excerpt from a novel is sufficient base to go from for a poor reader who is interested in film, tape, or still possibilities.

I found two unit-type activities for multi-media. The first from "Choice and Chance" in CREATIVE TEACHER consisted of the recording of several short stories and then student reactions to them in one of the following ways: a radio drama, a live dramatization of the work, still photos, pictures, or drawings illustrating the work, a video-tape presentation, or a filming of the work. The second unit, from Nicholas P. Criscuolo's "A Multi-Media Program for Reluctant Readers," December 1969 or JOURNAL OF READING, consisted of combining all sorts of different media--commercials, films, series like the CONTACT one from Scholastic, role playing, panel, photo commentary, and writing. These projects have appeal because they offer the kids choices; they can pick projects that appeal to them and the project is flexible enough to allow the student to interpret it according to his own ability.

PART IV WRAP-UP

In closing, perhaps the most important thing that you can take with you is the attitude that while you may not be able to bring all 25 (or 35) of your kids up to a better reading level, there are other things you can do for them. Rather than be frustrated because of lack of time or resources or personnel, concentrate on developing other areas--confidence in reading and writing, giving opinions of what they read and of what they think, verbalizing ideas, appreciating writing. I found that my class needed a lot of help in these areas. I also tried to have 2 sometimes 3 activities each day rather than one longer one. I found we got a lot more done because they didn't get as restless as soon. Less frequently, because it was harder to arrange, I tried to have choices for them--equivalent assignments that they could each pick. It seems that any change from the norm, any different way of doing something, appealed to them and I tried to take advantage of this.

In short, any way to get them reading is better than none. And almost anything that appeals to kids can be used, especially material that they can identify as non-school, more a part of their outside lives, phonebooks, magazines, catalogs, comics. Most of the activities offered can be used in places of longer or more difficult reading material with slower readers and at the same time, can appeal to the better readers and the reluctant readers.

ANOTHER LOOK AT READING

J.J. Lamberts, Arizona State University

I came across the following sentence in my reading a few days ago: "Als Ausgangspunkt musste ein mundartlich in sich möglichst geschlossenes Sprachdenkmal gewählt werden." Since I had not read scholarly German for some time it struck me that my reading was slowed almost to a stop, and that for two reasons. One was that the word order of the sentence is distinctly different from that of a typical English sentence, and the other that I had forgotten the significance of a couple of the words.

In other words, I had a reading problem.

Actually it was not so much a reading problem at all, but a problem in comprehension. I am sure that I could have made the German-type sounds with some credibility so that a native speaker of German would have, as they say, "got the message." All that takes is some familiarity with the sounds of the language, the kind of thing many teachers of elementary courses in foreign languages dispose of during the early weeks of the term. The act of reading is not difficult at all, especially with respect to German or Spanish or Italian, and even to a degree in French. What bothers the beginner is the unfamiliar sounds or strange combinations of familiar sounds.

To a small child born into a culture where people speak German or Spanish or Italian there is no "reading problem" as such. He already knows the sounds of the language; once he has mastered the letters and the sounds the various letters correspond to, he is off running. From now on it is simply a matter of picking up speed. Quite conceivably a German youngster might have difficulties with the sentence above, not so much because of the construction of the sentence itself--although it has a characteristic scholarly complexity--but rather because of the vocabulary. Compare this with an English speaking child in the second grade attempting to cope with: "She exists in enforced exile, and the desolation of her heart is mirrored in the desolation of her habitat." This is the kind of sentence the reader of textbooks on literature expects to encounter, digest in an instant, and pass on to the next sentence. As such things go, it happens to be a fairly unremarkable sentence. Depending on the kind of training to which he has been subjected, a second grader may very well be able to "read" the sentence--not very fluently, to be sure--but to the extent of producing recognizable sounds that ultimately add up to the words on the printed page. But is this cause for excitement, for setting off fireworks, for dancing in the streets? That depends.

In reading a sentence the reader has one of three possible reactions. First, he may miss altogether what the writer was trying to say. Sometimes the structure of the sentence is responsible. Poets lapse into this kind of offense now and then, as for instance Robert Browning's "Irks care the crop full bird." Or it may be that the words themselves are relatively unfamiliar, like the definition of "Yum-yum"-- "a hypocoristic reduplication indicative of gustatory approbation." And Dr. Johnson's definition of a network: "anything reticulated or decussated, at equal distances, with interstices between the intersections." The other possibility is that while the words themselves are reasonably clear, the concept itself is altogether unfamiliar. Here, for instance, is what Webster's Third says about a whiffletree: "the pivoted swinging bar to which the traces of a harness are fastened and by which a vehicle or implement is drawn." Few persons not now on Social Security would find such an indentification much of a help, because whiffletrees had to do with horse-drawn equipment. And sometimes the reader is plain stupid or pig-headed or inattentive. Directions like "No Smoking," or "Drive Slow" or "Open other end" or "Insert Tab A into Slot A" are simple enough, but are ignored fully as often as not.

The second reaction is perhaps more common, namely, that the reader gets part of the meaning and guesses at the rest. What has happened to the word "weird" is a good example. Shakespeare has Macbeth asking Lennox "Saw you the weird sisters?" and what was the Fates or Norns--women, that is, who could predict the future, since the word "weird" had to do with fate. Shakespeare had picked up the word from Holinshed but after Shakespeare's time the expression pretty well dropped out of currency. Shelley and Keats simply guessed at the meaning from its context with the result that "weird" acquired a totally new significance. Or how do most readers deal with a sentence like "One sees in such a life an epitome of the blessings of the eighteenth century"? A few know what "epitome" means, a few others will take the trouble to look it up, but the rest read the sentence as "One sees in such a life something-or-other of the blessings of the eighteenth century," not exactly what the author intended, you may certainly be sure.

The third and most fervently hoped for response is that the reader's input is precisely the same as the writer's output--to borrow a couple of terms from the communications people.

Language specialists have long understood that the transmission of ideas is an extremely complex matter. Ultimately everything rests on symbols. And for a symbol to be meaningful there must be agreed-upon conventions. Yellow stripes on a pavement are meaningful because they are symbols. In fact the meaning can be translated into spoken or written words as police officers demonstrate again and again to the willful or heedless. Gestures serve as symbols also; I remember "communicating" at some length with a deaf-mute Navajo bricklayer.

Most commonly, however, an idea is put into words of some sort. Communications specialists make a distinction between that which is transmitted and the medium by which the transmission takes place--the message and the code. The idea itself is formless but becomes "encoded" when we put it into words. The code when it has been rendered in a conventional language may be either spoken or written, and there are many variations of each. Consider, for instance, the shapes of speech; it may be direct--face to face; or it may be transmitted by wire; and it may also be stored, by a tape recording.

Written language depends largely on the 26 "letters" of the English alphabet, and these can in turn vary greatly--script or print, upper or lower case type or a combination of both. There may be typewriter or letterpress type. Over and above these twenty-six letters are the punctuation symbols--periods, commas, colons, apostrophes, and so on--little marks that indicate a number of things depending on whether the writing is intended to be read aloud or silently. A comma indicates a brief pause, a period an interruption sufficiently distinct that another speaker is permitted to break in. We have marks to show that something is to follow, or that something has been omitted, or that a stretch of something is to follow, or that something has been omitted, or that a written or spoken response is being invited. The list is surprisingly long and writers are far from unanimous about the way they should be used.

Much study and a good deal of speculation has been devoted to the encoding processes. What happens between the birth of an idea in one's mind and its emergence as a spoken or written sentence? The transformational grammarians distinguish between "deep structure" and "surface structure," between the preutterance thought and the spoken or written form by which it is transmitted to another person. The stages or steps by which this takes place can only be conjectured since the entire event takes place within a minute fraction of a second, yet we need to assume that there is a distinct ordering to such matters or it would be impossible for a child to learn language at all. As we now know, virtually all of his language learning has been completed--all except some vocabulary items, that is--before he spends his first day in school.

In the course of his subsequent contacts with spoken and written language he will certainly augment his vocabulary and he will probably learn to talk more rapidly. But the basic work is all done. His acquisition of the written mode probably parallels that of the spoken mode more closely than some of us should like to believe, especially those of us who have dedicated hours of time to "correcting" student papers. Few writers are actually "taught." A skillful teacher may point the aspiring writer to worthy models or may call attention to infelicitous word choice or to other unconventional practices.

Language specialists are convinced that the youngster learn to comprehend spoken language very early, pretty much in the way he learns to speak it.

But how then does he learn to read?

It seems incongruous that he should be able to absorb huge stretches of spoken language, delivered at machinegun velocity, and then be required to sift slowly through the symbols of written language, one tedious item at a time. The fact that some readers are required to take such a tiresome route to learning while others devour an entire line at a glance has puzzled reading specialists. We cannot rule out the strong possibility that "reading readiness" may well be something that responds to an internal programming of the child, so that some children simply begin reading with little or no instruction at age three or four while others wrestle mightily to read "cat" or "dog" at age seven or eight.

There is a granule of truth in the "phonics" approach--the assumption that words are comprised of letters and that therefore the youngster should learn what the "letters say." There is a granule of truth also in the assumption that youngsters recognize rather large complexes of letters comprising words and even phrases. Apparently there is truth in the assumption that some readers perceive merely the shape of the word, that "little" has a tall letter, a short one, three tall ones, and a short one, while "small" has three short ones and a couple of tall ones.

Since children learn to respond to spoken language at a far earlier age than they respond to written language, it seems highly probable that the processes of learning to decode speech are more uniform among children than are the processes of learning to decode writing. That may also explain why some young people never learn to read at all or at best read very badly--they have never effectively "broken the code."

Pretty obviously much harm has been done by enthusiasts who have a simplistic solution for teaching reading, who put all their instructional eggs in one basket --whether phonics or look-see or heaven-knows-what.

And it may be that the method itself is least important of all. There is a growing suspicion that the real key is the child's own curiosity about books and magazines. If he has been read to from the time he is three by a parent or older sibling there is a much better than even chance that he will manage to learn to read sooner or later, regardless of the teacher's methods. On the other hand, if his first encounter with the world of books consists of flapdoodle like "Look Jane. See Dick run," or "The letter A makes the sound that we have in 'take'," it's a better than even chance that the youngster will decide right there that the scholarly life is not for him. "Move over, Evel Knievel. Here I come!"

"OUYAY EANMAY EWAY ANCAY EALLYRAY EACHTAY EADINGRAY INWAY EGULARRAY ASSESCLAY?" "SO VAT ELSE IS NOO?"

Erica Sorensen, North High School, Phoenix

Right off, I'm warning you that this is an irreverent piece. If you are a true believer in the separation of reading from the other disciplines in the school and in the sanctity of the reading lab, best you should turn to another contribution in this journal and save yourself the ulcer juice.

Let us begin with the title of this heresy, which, you will note, is a silly messy combination of ersatz Pig Latin and a pseudo-Molly Goldberg Yiddish question. On purpose. What did you have to do to even read the title? Shame on you if you gave up too soon. If you were in the North High School Title I language and writing program, you would be faced with this kind of nonsense almost every morning: a headline, bumper sticker, epigram, lofty philosophical thought, or today's lesson plan written in Pig Latin. Before we could begin our day's deliberations, your task would be to translate said message into ordinary English. After a week or so, you would be pretty proficient at decoding and resynthesizing the words into a logical grammatical pattern or sentence, and at that point the word order would be scrambled as well as written in Pig Latin, just to keep your mind busy. The Yiddish words might be presented to you individually on index cards and you might be asked to pronounce, syllabicate, conjure up a meaning according to the way the words look or sound, or just to enjoy. Rosten's THE JOYS OF YIDDISH is then produced for true definitions as well as fun.

What happens to a bilingual student when he is confronted with a word like "schlemiel"? Phonically, he attacks it with Spanish sound patterns, and the consonant cluster at the beginning of the word is often too much for him, even after a number of tries. The word "shlepping" appears in a sign over my desk which reads "No Shlepping Allowed." That word has been pronounced "sleeping" by students and teachers of all colors and persuasions. Why? We have certain expectations for the shapes and sounds of words when we read or say them aloud, and this one is no different. Somehow one and all see two *e*'s and long *e*'s at that. They fail to see the two *p*'s sitting there to make the one *e* short. What a magnificent opportunity to teach word attack skills, and you can bet your boots I *do* it, repeatedly. When the word is finally deciphered, it has no meaning anymore (semantics teachers take note)--the assumed one isn't it, after all. So I hand the bewildered one Rosten's book, tell him it is written like a dictionary, and have him look up the word himself. He must use some dictionary skills to find the word, read the definition, and apply it back to my sign. Shall I list the reading skills in that one small moment? Not necessary. He has an instant new vocabulary entry, and it's *used*, especially if a student does shlep later on in the semester. He may actually use it on a classmate; that's even better. So why be bothered if the new vocabulary word isn't English? A word is a word is a word. (It means "to drag one's heels" or "lag behind," if you're at all curious.)

Although the super able and ambitious students take to this fun language approach like ducks to water, these exercises are used successfully in a Title I English Program for language deficient students at Phoenix North High School who speak and write a nonstandard English. They come to me and my Instructional Aide as a result of having scored below grade level on the language sections of the Iowa Test of Basic Skills, plus having written several papers which exhibited serious mechanical or nonstandard difficulties. We screen the freshmen in this manner and form five classes of fifteen students each, the maximum allowed under the Title I compensatory and supplementary programs. The goal of of this writing program is two-fold: first, to give practice in the writing of Standard English and to increase the students' abilities to communicate in this dialect, and secondly, to improve the students' mechanical skills in the areas of vocabulary, spelling, capitalization, punctuation, and usage. These goals are met through an individualized curriculum approach, using peer group and peer tutoring methods and as few traditional English class teaching methods as seem feasible. All PUHS District freshmen, regardless of which special tracked program they may be enrolled in, alternate one semester of English with a required semester of reading.

These Title I freshmen are frequently examples of the theory that reading and language deficiencies go hand in hand. They are not up to coping with Shakespeare or Ambrose Bierce alone. In some cases they are not up to reading aloud in a small group because they are too uptight about any oral expression. As we are all aware, silent reading comprehension may be far higher than the halting or totally frustrated oral reading indicates. I had two such students this past semester, and they begged me not to have them read aloud when we assigned parts to read a SCOPE play in class. One of these recalcitrant ones was a Chicano, the other a Black, challenging me to find a more specialized solution. These boys needed what the reading nabobs call the Clinical Language or Language Experience approach, one which somehow is either neglected or disfavored after the first years of school but which can be used successfully with high school students who need language pulled from them by every means available. Very soon my reluctant readers read to each other or in a small peer group working on a writing assignment together, they read each other's papers aloud during our editing sessions, they read their own papers into a tape recorder to help themselves find mechanical and nonstandard features, and they performed their own radio scripts with fluency. In addition, they read Black English smoothly when it appeared on a bulletin board, and gained much status when they were the only class members to be able to translate Black English phrases and grammar. Larry and Rudy exhibited another characteristic of the nonstandard reader--seeing standard English on the page but translating it into nonstandard English internally and having it come out orally as nonstandard. Other classmates caught this act and commented on it, and presto! another perfect opportunity to discuss the differences between the two dialects and how they got that way. We made no critical comments about "correct" or "incorrect", but had instead a quiet gratitude that these boys were reading aloud and feeling more comfortable about it.

Occasionally another kind of reading difficulty would rear its head, that of reversing letters and sounds in common words. We received some elegant new fun posters and papered the walls with them. The journal assignment for the next day was to choose one on the back wall which appealed the most and to write about it. Bennie, whose Black English moved from unintelligible to barely understandable during the semester, read them loudly and really flipped over the upside down face with the apple on its chin which read "Keep Calm". He boomed out "Keep Clam" several times until the others booed him down, then he read "Keep Claim", and finally retreated in disarray. Instead of writing in his journal, he and I analyzed that word and several others like it and took each sound separately and slowly until he felt more confident. That didn't solve Bennie's problem permanently, but he was grateful that someone diagnosed one of his difficulties and was willing to spend time on it. Another student in the same class insisted that she lived on Culver Street but wrote it "Cluver" for the longest time. We made her sound it out slowly each time she wrote it, and on a few final papers it looked like Culver. Her problem was more serious in that many words had reversed letter combinations (we jokingly called it "Ann's affliction"), but as she increased her writing, editing, and proofreading skills and read her papers aloud to herself and peer group members, she began to cure or analyze herself and needed fewer revisions. It may be premature to suggest that as the students relax in the slightly nutty language laboratory atmosphere and become more proficient in writing skills, they become more motivated in all language areas, including reading; but I'll suggest it anyhow.

In addition to the Pig Latin to aid and abet the reading act in the language lab, the blackboard may sport totally scrambled lead sentences or headlines from the front or sports pages of the newspaper. Not only does the student rearrange the sentence parts to resemble standard English, but also he applies his innate language competency in the areas of function words, phrasing, internal transitions, and word order. He decides which words have been left out of a headline, what verb auxiliary is lacking and where it should be inserted, or in what position a clause would sound better. Are there misplaced adjectives and adverbs which get in the way of comprehension? Can we really separate reading from language when we use exercises like this, or should we want to? That's like debating the knotty problem of how many angels can dance on the head of a pin, so I'll sneak away from it quietly. In the area of omitted or added words, language and reading deficient students can be delightfully surprising. I enjoy using examples from Dillard's BLACK ENGLISH, especially the Pidgin English ancestors to modern Black English. From the Lingua Franca-Portugese Trade East Camerounian Pidgin English version of the scriptures, I put the following on the bulletin board and wait for comments, any comments:
"Wath it be heaven?"
"Heaven i be place for glad, where Angels and Holy People them look God, and them get glad too much whe i pass all glad, for all times."
After a day or so, I got this: "Mrs. Sorensen, there are words left out of that sentence." We took it from there. In the course of the discussion, another student piped up that there were extra words in the sentences. Such history and grammar and general linguistic knowledge we played with, all the result of remedial reading and/or language students trying to decode and decipher a peculiar message.

We don't have to reach for East Camerounian Pidgin English for peculiar looking words and phrases, as any experienced English teacher will tell you. Just look at the unique and innovative spelling methods employed by our students. They have any standardized phonic system beat all hollow when it comes to spelling any word with more than one letter, and sometimes those. How to cope? Aside from using his own misspelled words for his own private spelling lists, use that personalized phonic approach of his and turn it to your own advantage, with THE BAD SPELLER'S DICTIONARY. Such a gem we should have more of, especially when the teacher can compare a student's phonic spelling with the vagaries of our polyglot rules and systems: the sound similarities between "sh" and "ci" and "ti" and using a whole word memory attack, to mention a few. By the end of the semester, students know very well what we'll say, and they parrot us with, "Sound out the word, syllable by syllable." What else are we doing but reinforcing phonics from the early grades?

So far, fellow intrepid and irreverent souls, we have talked about word attack skills, encoding, decoding, phonics, synthesizing, analyzing, comprehending, and all those good technical reading things that happen in an English classroom. I'm about to zap you now with a code that is a real code used by students and instructors to signal mechanical and nonstandard features of writing. The basis of this rather different approach to the editing and proofreading of composition is a set of mathematical symbols which are commonly recognized and used in many math situations. When a student omits an "s" on a verb in the third person singular present tense, the teacher or student reader does not correct the writer's usage; he writes this instead--"∅sv"--to inform him of his digression from standard English. If he adds an "s" to a first person present tense construction, the code will indicate "+sv" and the writer will correct this when he revises. Suppose the writer says "He be writing" instead of "He is writing". In this case the student has substituted one feature for another, and the code designates the double-edged arrow "aux ⟷ aux" to show that a nonstandard auxiliary form has sneaked into the paragraph. The same kinds of symbols may be used for mechanical and spelling errors as well as grammatical ones, and, poor readers or not, the students do learn this code and react to it positively. They accept it as a nonthreatening coding system from which they and their peer group members can learn and grow in standard English. All you skeptics out there, come and visit room LA-15 and see this new code in action--copies available on request.

We don't just practice writing and use fun and fancy codes in our language laboratory; we hunker down and get to some plain basic mechanical skills work, but even here, we are using a good many techniques revered by reading potentates. Two examples will have to suffice, one for teaching capitalization rules and the other for punctuation, using the lowly hyphen. All of us have agonized that students cannot read or follow directions adequately, and we fiendishly devise exercises towards improving this devastation and lack. What we have come up with is nothing new, but it can be used in either a reading or English classroom with the same fun and frantic results. During our Scavenger Hunt, the ringading wrap-up for the Capitalization Unit, the students were given sets of instructions to be followed to the letter and with their skill partners (do you recognize peer tutoring, the much ballyhooed reading technique which works in many situations, not just one or two?). One silly instruction was balanced with a more serious one until the entire set was completed. Herewith an example from Instruction Sheet C:

#2 Find, in a magazine or newspaper in this room, an example of Capitalization Rule #9. Copy it down correctly on your paper. Include the name of the magazine, the date, and the page number.

> (Capitalization Rule #9 states that all the words in the title of a written work, such as a play or an essay, are capitalized except for short prepositions, articles, and conjuctions.)

#5 Get a scrap of paper towel (5 inches square) from the Boys or Girls Room. Then return here quickly and on that scrap draw a square in purple crayon. Inside that square put your initials, both sets. Staple this to your instruction sheet, too.

During our Completely Captivating, Crafty, and Crazy Classroom Carousel Calliope of Punctuation Potions, the students alternated between two sets of instructions reposing in two metal boxes on the front table. One from Box I said:

> "Get the sports section of the newspaper and search through it until you have found a perfect example of Punctuation Rule Number 10 (the one dealing with hyphens). Cut it out carefully and glue it onto your paper. And (you're not done yet), find an example of a second use of the punctuation mark mentioned in Rule 10 (the Sports section is the obvious place to look). Cut it out, glue it on, too, and be sure to remember to glue this strip on your papers. Check your answers (there are two for this exercise, remember) with your Carousel Directors before you hurry to Box II for another Fantastic Experience."

Some students misinterpreted this to mean another example of a sports score, but what was expected was a careful reading of a column or sports editorial to find a correctly divided word at the end of a line which had to have a hyphen. Syllabication and synthesizing skills are needed here, and some students relied heavily upon their peer tutors for help in finding examples.

Even more critical reading skills are required of the student in the rather unique run-on, sentence fragment and non-standard usage taped drills. For example, the student checks out a cassette recorder and a dittoed work sheet for run-on sentences. He listens to my tape recorded voice reading an exerpt from a piece of literature, and the reading on the tape is exactly as the author wrote it and punctuated it. The ditto in front of him, however, has been deliberately changed and run-on sentences produced where there were complete and separate sentences before. The student's goal is to listen to the taped reading and to change the ditto to coincide with the author's version. He listens, reads, and corrects. When he is sure that the ditto is right, he checks it with the answer key which is carefully typed so that the lines and margins are identical with the practice ditto. It is a difficult enough task to check line for line and error for error without having to handle differences in format. The same kind of drill has been developed for sentence fragments, while nonstandard usage taped exercises use the special symbol code for correcting purposes. Perhaps because of the audio-visual gimmicky approach, this kind of reading and language practice drill is very popular with the students, but we'd like to think it's beneficial as well.

All of the foregoing just barely scratches the surface of the possible and usable applications in any language program. This semester I'm hatching a map reading composition exercise carrying map skills beyond the "fill in the blank" appreach and into the application of those map facts to produce a narrative complete with sequence and transitional devices. Mayhap it will bomb, but nothing ventured, nothing gained, as "they" say. To parody yet another famous old quotation, "Yes, Virginia, we can and do teach reading in the English classroom," and if there are any believers out there who subscribe to this philosophy, please hurry and join me. I feel like one of the characters in that recent political cartoon, circling hysterically in a Conestoga wagon and saying," What do you mean, get the wagons in a circle? There's only one of us!" "They" are on the hillside, poised with guns and arrows, waiting to attack this heretic.

THE LANGUAGE-EXPERIENCE APPROACH TO READING INSTRUCTION AND SOME PSYCHOLINGUISTIC IMPLICATIONS

Karen Mahoney, Whittier Elementary School, Mesa

> "Bring your own language! It is good enough for a beginning! We are now prepared to accept you as a learner if you want to learn. We are ready to adjust our school curriculum and our instructional materials in a thousand ways to meet your varying needs. We are willing to listen for clues which will help us individualize instruction for you, and we are willing to wait for personal commitments from you to guide us into next steps in the great adventure of learning." (R. Van Allen, "Bring Your Own: An Invitation To All Children To Bring Their Personal Language To School," CLAREMONT READING CONFERENCE, 1966, p. 481)

These are the words of Dr. R. Van Allen as he addressed the Claremont Reading Conference in 1966, and invited people of all ages and all social and economic classes to give educators another chance. He believes, and so do I, that the language-experience approach to reading instruction can succeed where other methods have failed, and teach anyone, whether they are eight or eighty, culturally different, economically deprived, retarded, handicapped, or even gifted--to read and write.

The language-experience approach to reading instruction has been in use in primary classrooms for many years. Reading is not taught as a separate subject, but is combined with listening, speaking, and writing skills in a total language arts program. Each child's progress is indivdual, and depends on his language experiences--past and present. In a typical language-experience program, the process is similar to this: each child is encouraged to talk about his past or about classroom activities, he dictates his experiences to the teacher, the teacher writes them down, and then they read what she has written together. Dr. Van Allen describes the process another way:

> "What I can think about I can talk about.
> What I talk about can be expressed in painting, writing, or some other form.
> Anything I write I can read.
> I can read what I write and what other people write.
> As I represent with symbols the sounds I make through speech, I use the same symbols (letters) over and over.
> Each letter of the alphabet stands for one or more sounds that I make when I talk." (R. Van Allen, "The Write Way to Read," ELEMENTARY ENGLISH, May 1967, p. 481)

One of the fringe benefits to be derived from the language-experience approach is the built-in motivation it seems to inspire. When reading is presented as an extension of speaking, the desire to communicate becomes the motivation for learning to read and write.

Numerous respected educators and linguists recommend this approach, because the emphasis is on meaning rather than decoding. Carol Chomsky says that reading words that they have created instead of words "deposited" in their minds, becomes a means of expressing something in their (childrens') head. (Carol Chomsky, "Write First, Read Later," CHILDHOOD EDUCATION, March 1971, p. 296) Elizabeth Thorn advises teachers to build their reading programs around the oral language development of their students, so that reading will be introduced as a "thinking" process, rather than a "decoding" one. (Elizabeth A. Thorn, "Language-Experience Approach To Reading," READING TEACHER, October 1969, p. 3)

Recognized experts in the field of psychololinguistics find that this practical approach to the teaching of reading follows what they consider to be the natural order of language and/or reading development. Kenneth Goodman feels that comprehension strategies are more important than word-attack skills, sight vocabularies, and word perception for beginning readers. He tells us, "First a learner knows a graphic sentence; then, he knows familiar words in new sentences; finally, he knows words anywhere, including lists." (Kenneth S. Goodman, "Words and Morphemes in Reading," PSYCHOLINGUISTICS AND THE NATURE OF READING, Selected Papers from the I.R.A. Pre-Convention Institute, held in Boston, April 1968, p. 33) Goodman also suggests that language systems should not be divided into lexicon, grammar, and phonology for instructional purposes; that there is no possible sequencing of skills in reading instruction; that children's competence in native language use is their primary resource for learning to read; and that children's need to communicate is a key motivational factor. (Kenneth Goodman, "The Reading Process: Theory and Practice," LANGUAGE AND LEARNING TO READ, Boston: Houghton-Mifflin, 1972, pp. 155-159) Frank Smith feels that the language-acquisition process and the beginning reading process are similar, but he reports that parents and teachers are far less tolerant of the beginning reader's mistakes and errors than we are of mistakes in speech or grammar. (Frank Smith, "The Learner and His Language," LANGUAGE AND LEARNING TO READ, Boston: Houghton-Mifflin, 1972, p. 43) The language-experience approach, with its emphasis on meaning, builds self-confidence and a feeling of accomplishment with each successful attempt to communicate what the writer feels.

There are some indications that the language-experience approach may be helpful in overcoming the gap between standard English and the dialect that Black children speak. Roger Shuy feels that if this gap is great enough to consistently mark people socially, it is probably influential in keeping Black children from learning to read. (Roger W. Shuy, "Speech Differences and Teaching Strategies: How Different Is Enough?" LANGUAGE AND LEARNING TO READ, Boston: Houghton-Mifflin, 1972, p. 55-71) One experiment in a Chicago elementary school introduced Black children to standard English as an additional dialect. The verb form differences were used to teach the difference between "Everyday Talk" and "School Talk," and reading materials were developed from the children's oral language. Results of this particular experiment were inconclusive, but the teachers involved reported relative success in meeting their expressed goals. (Mildred Gladney, "A Teaching Strategy," LANGUAGE AND LEARNING TO READ, Boston: Houghton-Mifflin, 1972, pp. 73-83)

The best news of all, however, is that the language-experience approach is no longer the exclusive property of primary grade teachers. Experience charts and student-made texts are exchanged for group discussions and wall newspapers in higher grades. In the middle grades, children's natural interests, tastes, and curiosities are encouraged, and their own words and sounds are used to teach phonics, syntax, semantics, and work-attack skills. Russell Stauffer reports that these middle-graders work at ". . . identifying interests, selecting materials, reading, preparing reports, dictating, doing creative writing, rehearsing, presenting, and critiquing." (Russell Stauffer, "Middle-grade Language-experience Approach," INSTRUCTOR, January 1969, pp. 90-99) John Becker reports on a remedial reading class for Job Core trainees and senior high school students that took place in 1966 and 1970. These classes employed teaching strategies such as: teaching effective group discussion techniques, encouraging group discussion, recording key points and making group compositions, writing individual compositions, silent and oral reading of group and individual compositions, and development of personal vocabulary files and notebooks as resource for functional spelling words and references for creative writing. (John T. Becker, "Languag-Experience Attack On Adolescent Illiteracy," JOURNAL OF READING, November 1972, pp. 115-119.

The findings in this paper give some hope to harried teachers in intermediate grades and secondary schools, who are struggling to help pre-teen and teen-age children who dislike and fear reading. In my opinion, it is the best hope we have for convincing these children that they can read, and reversing the feeling of failure that accompanies this belief.

"MORE NIMROD THAN YEOMAN": A READING OF PAUL ANNIXTER'S SWIFTWATER

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Story, as E.M. Forster points out, is the most primitive, most basic aspect of prose fiction. It is that element which allowed Scheherazade to keep her head, which brightened the nights of the caveman as well as the leisure time of presidents. It is the part of fiction which lures us on with the siren song of "what will happen next." If we don't care, the story has failed; if the story forces us to turn the next page, it has succeeded (ASPECTS OF THE NOVEL). For the teacher of English, helping kids read literature, this aspect must be looked at first if other, more complex aspects, can be approached and understood, Some other aspects are plot, people, and theme. Plot differs from story only in that the emphasis in questioning by the reader falls on causality. That is, not only does the reader question "what next?" but "why?"

The questioning of why things happen is closely tied in with the response the reader has to the piece read. Thus, though the reader may be satisfied at the level of "what next," he may not be at the level of "why." He may not be satisfied for a number of reasons, two of which are that he cannot understand or comprehend why or that the writer has failed to generate a plausible depiction of causality. At any rate, it is important that the teaching of reading literature go through at least these two levels or planes of reading and understanding fiction.

These two planes, as well as others, go to make up what English teachers are fond of calling the "theme" of this or that work of fiction. This may be true, incidentally, also of some narrative poems. "Don't kill one of God's creatures, particularly an albatross" becomes the simplistic theme for some teachers of the "Rime of the Ancient Mariner." Obviously, as many teachers such as Alm, Petitt, Burton, and Dunning have shown, theme is important to talk about in class or individual discussion. But theme is an abstraction of other particular and concrete elements of works of literature. Thus, to arrive at the theme, the reader must go through and understand such specifics of what happens and why and to whom and by whom and where and when.

To discuss theme, therefore, is to operate at a fairly high level of abstraction. It is a higher level for not only must the reader keep most of the details of the story in memory, the many answers to the several "whys" in mind and all the other paraphernalia that are bound between the covers of a work of literature, he also brings all of his experiences, knowledge, feelings to his reading which allow him to formulate an idea, a feeling, a sense of knowing, a theme, if you will, of that which he has read. So when writers about literature talk about these things, you have to keep in mind (thematically) that implied is this interaction between reader and thing read: "What do we mean by this work of literature," not the absurd question, "What did the author mean to say here?"

So, I believe, that's what we should have in mind--a lot of particulars--when we speak of theme. And it seems to me right that when Dorothy Petitt speaks of a major theme in adolescent literature, that of maturation or a coming to understand oneself, she speaks of the adolescent reading the literature and responding to it ("A Search for Self-Definition: The Picture of Life in the Novel for the Adolescent," ENGLISH JOURNAL, December 1960, pp. 616-626). She speaks of the coming of age as "the results of the testing as a stage in a process, not as a product, an answer." And that seems right, too, for most well written adolescent novels to which we as well as adolescents, each of us carrying our load of knowing and feeling, respond.

Frequently, however, the depiction of this process of growing up is a complicated, almost ritualistic, affair. For example, Hugh Agee has given the term "Initiation" to this process with many of its anthropological implications ("Adolescent Initiation: A Thematic Study in the Secondary School," ENGLISH JOURNAL, October 1969, pp. 1021-1024). The initiation has three phases, according to Agee: separation, transition, and incorporation. Separation involves the adolescent protagonist developing the break from childhood as the first step into adulthood. Transition provides the experiences prelude to incorporation. This stage, transition, most frequently must be done alone, a testing period in which the evaluation is made by the protagonist himself. Incorporation is the protagonist's return to his society and culture in which he assumes a role different from his role preceding separation. The boy becomes a man, the girl a woman with all their concomitant responsibilities, relationships, and values. A significant factor of the transition phase, according to Agee, is where the adolescent protagonist "makes a journey into the unknown where he is tested" (p. 1022).

With some of these ideas in mind, I'd like to look at one adolescent novel in which maturation and initiation are important themes: SWIFTWATER by Paul Annixter. (All pagination references are to the Scholastic Book Services edition.) Now, there are a great many details and incidents which lead Bucky through the process of becoming the head of the Calloway family, responsible for the family, for himself, and eventually for a vital part of the conservation scene of Maine ecology. But for this paper, I'd like to focus on two chapters: chapter ten and chapter fifteen. And keep also in mind that an understanding and interpretation must needs bring in my experiential background and yours, and your students.

The Calloways are a family headed by a man who is "more nimrod than yeoman" (p. 10) and who exist mainly on the efforts of trapping and hunting. Within the Swiftwater range there is an area called the Little Jackpine Valley. Leading up to chapter ten, the valley is described as a forbidding, ominous place, a place in which pure evil dwells. The raging winds and snows have created an area in which fallen trees and branches "formed nightmare tangles that seemed caught in a permanent hysteria" (p. 31). It is a "forbidding" (p. 31) place, containing "gloomy" ravines, a "haunted" valley (p. 65) which "seemed vaguely antagonistic" (p. 31).

> The Little Jackpine Valley was one of those remote places, which still exist in the Northern wilds, where the wilderness in all its olden meanings has held out from the beginning against the inroad of man. Few hunters ever went there; even the Indians rarely visited the place (p. 30).

In this valley, an evil presence lives which, at first, is not seen but felt. As Cam and Bucky walk through it, Cam is first to acknowledge that he feels this presence: "A full hour past, I had a right smart feelin' we're bein' watched an' follered" (p. 35). "There was something listening behind each tree and rock as they passed. It wouldn't stop a fellow and maybe it wouldn't harm him, directly. But it didn't like outsiders." (p. 35-36). Later, when Bucky and Cam are setting their traps in this ominous territory, "Bucky felt, as on that first day, an overshadowing sense of oppression" (p. 53). Even Peter Nigosh acknowledges that within this area there is a "bad dog in here now" (p. 54). Thus, it is fit that that is where Cam would badly break his leg which then forces Bucky to tend to the traps alone; and this separation further enforces his feeling that there is within this one area "things to be felt if not seen or heard" (p. 63).

All of this precedes chapter ten in which the aura of evil is further developed of the Little Jackpine Valley. Now the evil "thing" is more closely focused on. A porcupine has been caught in one of the traps laid out by Bucky and Cam, but when Bucky returns alone to check the traps, he sees a scene "that made his skin crawl with superstitious awe" (p. 70). The porcupine had been completely eaten, nothing but blood was left. And the thing that had done this is described as a "devil" (p. 70), who with "sheer devilishness. . .robs and destroys wherever it prowled" (p. 71). It has a "dark, skulking shape" (p. 71). And then it is identified as a wolverine, a "woods devil," a "demon," "sooty-black," with "demon claws," "charged with evil," living in the "nether shadows," "a direct holdover from Old Times" (pp. 72-74). It is evil incarnate which Bucky must face and conquer as he descends into the "abatis" (p. 76); and when he ascends it is "as if his head were higher up than ever it had been before, in a realm of pure air: (p. 76). Because Bucky is able to face this most "boogerish" thing in his life, man versus evil, and is able to conquer it, he now is able to say that "never again would he be afraid of anything above ground" (p. 77). He has literally descended, and by extension he has metaphorically descended to look at and overcome the most malicious fears that he (as well as we) can have; he has overcome the greatest test that can be faced in the period of transition in the process of initiation. As Dwight Burton puts it, "to identify metaphorically the fears that obsess one is to experience the power of tragedy" (LITERATURE STUDY IN THE HIGH SCHOOLS, 3rd edition, p. 11).

But for Bucky, there is a further test of sorts, one in which the battle is not between opposing forces of good versus evil but is a settlement of accommodation. Bucky has overcome one obstacle in his transition from boy to man, conquering evil as symbolized by the wolverine, but he now must develop the skills and awareness that Cam possesses in order to be fully prepared for the stage of incorporation. Chapter fifteen presents the ritual in which Bucky participates as novitiate to the order of nimrod and woodsman. Even before this, however, there is the suggestion that the hunter and woodsman must hold communion with the gods of nature; after killing a deer "only for actual need," "Bucky waited for a space in complete silence. Cam never failed to do this after taking a life. It was an instinctive ritual of a born mystic" (p. 93).

In January, the marrow-chilling time of winter, Bucky, because Cam is still laid up with his broken leg, must attend the trap lines alone. And because the lines stretch into the Little Jackpine Valley, he frequently must remain overnight in the woods. At first he had taken the dog Sounder with him, but Sounder develops a "civilized scorn for such primitive huddling in the snow" so Bucky goes alone, wanting "nothing to break the spell of the silence that went with it all like a deep current" (p. 106). He begins to listen to what the woods are saying to him, "showing him their secret face now, their winter side, which few men ever have the need, or the hardihood, to learn." The stillness of the woods becomes a "categorical presence" casting a "spell" over the boy; the trees stand around him "tranced and white as a hooded secret. . . making not a move, yet beckoning, communing with him." "The same fearsome trees that had furtively crowded him in the fall as if they hated to see him getting out of their clutches, were opening to him now." Now "something in him knew the woods and the woods knew him. There was a knowledge between them and he could hear them calling to him" (p. 107).

What was once a "boogerish" place for Bucky becomes a "place he loved" (p. 108). No longer does he even need a fire for "he begrudged driving back the spirits of the place even that much" (p. 109). And on moonlit nights he sees and hears the eternal struggles of life and death between weasel and rabbit, "the great owls coasting silent as death angels" and rabbits, and even the "death battle of two earless snow owls" (p. 109). He even needs less sleep and "drowsed but fitfully, like an animal, in his eagerness to miss as little as could be of the nightly pageant" (p. 110). He finds what few others can find, the winter yarding place of the deer herd; and the animals accept "the boy standing among the tree with equanimity, for on them was the magic truce of winter" (p. 111). Bucky even discovers the winter yard of old Lophorn, the magnificent Swiftwater moose. All of these experiences of "days and nights that marked his initiation into the cult of finished woodsmen" culminate into an "apotheosis of all his years in the Swiftwater woods" (p. 112).

Through his experiences during the clearly defined phases of separation and transition and most likely accompanied by the same "requiem of the Red Gods" (p. 197) which orchestrated Cam's funeral, Bucky Callaway has been prepared to enter the phase of incorporation in which he is a man.

CONTRIBUTIONS OF ENGLISH TO READING AND READING TO ENGLISH: AN ATTEMPT TO DEFINE THE LIMITS AND CONTRIBUTIONS OF EACH

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Should Reading be substituted for English? It may shock and surprise English teachers to know that the decision makers in one high school district came close to answering "yes" to this critical question in 1971.

The problem of whether to require freshman students to take both Reading and English within the context of the standard five period day for all students was one of the major instructional concerns in planning for the next school year. The new State graduation requirement of 9th grade reading proficiency beginning with the graduating class of 1975 provided one horn of the dilemma. The other horn was created when economic considerations forced the limiting of freshman students to a five period day.

At six schools of the eleven in the district, the best solution seemed to be to provide one semester of reading instruction by a reading specialist and one semester of English instruction by an English teacher with the student receiving English credit for both. At two schools reading instruction by a reading specialist was included as part of the English-social studies interdisciplinary freshman program. It was at the three center-city schools where the Reading-English problem came into sharpest focus. For the previous five years freshman students had been required to take both English and Reading but were freely allowed to take six subjects. The rationale for requiring both English and Reading was clear; students entered these schools performing significantly below grade level in all language-coping skills. The final decision was to continue to require both English and Reading for these freshman students.

When district administrators seriously considered replacing the whole year of freshman English with a year of reading instruction in the center-city schools, the necessity for defining the differences between "Reading" and "English" assumed a new importance. It also became obvious that there was a need to clearly define the responsibilities of English teachers in the teaching of reading skills as well as the responsibilities of reading teachers for English skills. Therefore, most of the statements and opinions expressed here are based on the practical experiences of an English supervisor and a reading supervisor working together in attempting to meet the needs of the young people in a large city high school system.

The suggestion by some administrators that Reading should replace English focused attention on their belief that English and Reading are the same, that instruction in one area could be freely substituted for the other without ill effects on the students involved. Therefore, defining English and Reading in order to establish the essential differences and also the areas of overlap became an important first step in working with the decision makers on curricular and instructional plans.

WHAT IS ENGLISH?--A DEFINITION

"English" has never really defined itself as a discipline although it has been a recognized academic subject for about 100 years. The answers to "What is English?" are elusive and continue to shift. An eclectic definition which reflects current professional thinking may be tentatively stated as:

> English includes as content, language and literature, and as concomitant language-centered skills, thinking, listening, speaking, reading and writing.

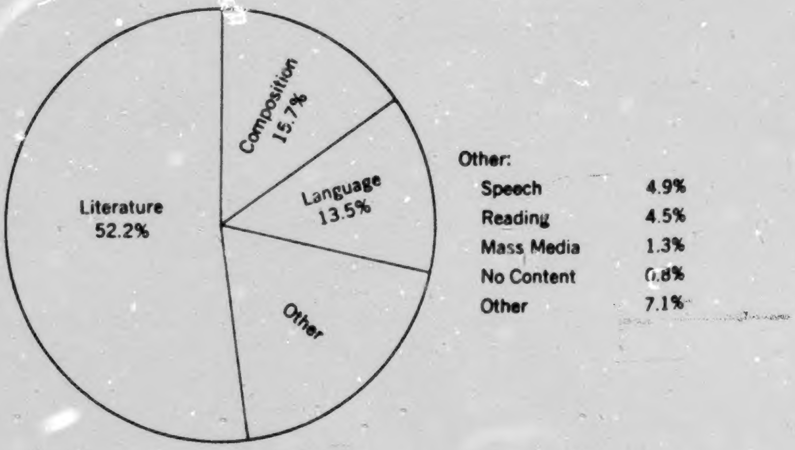
WHAT IS ENGLISH--IN THE CLASSROOM?

To differentiate between Reading and English as subjects taught in the classroom, we must examine the content and skills of English as they are actually taught. Looking at the curriculum guide will provide one view--probably inaccurate--of the content and skills included. Visiting every classroom in an English department would give another view--probably distorted because of the limited nature of the sample. The most comprehensive available view of what goes on in the English classroom is the report of the National Study of High School English Programs. In 1968 the National Council of Teachers of English research project reported by James A. Squire and Roger K. Applebee in HIGH SCHOOL ENGLISH INSTRUCTION TODAY (NY: Appletón, 1968) evaluated outstanding English departments in 116 cooperating schools. To assess and report on the English programs, this study used classroom observations, individual interviews, group meetings with teachers and students, and specially designed questionnaires and check lists. In discussing content and skills emphasized in classroom teaching, Squire and Applebee say:

> Analysis of these classroom reports led to a number of signigicant deductions, probably none so revealing as the tendency to emphasize certain components of English almost to the exclusion of others. According to reports on 32,580 minutes of classroom observation, the teaching of literature is emphasized in the high school 52.2 percent of the time, more than all other aspects of English combined (Figure 2). In contrast, only 13.5 percent is devoted to language and 15.7 percent to composition, while other aspects of English receive even less attention. (pp. 40-41)

The figure below (Squire and Applebee, p. 40) reveals that only four and one-half percent of the time in English class is devoted to the teaching of reading.

Figure 2 Content Emphasis in Classroom Teaching
(32,580 minutes in 1,609 English classes in 116 schools)



WHO SHOULD TEACH READING?

Although English teachers acknowledge that they have a responsibility to teach reading skills, particularly those skills dealing with the understanding, interpretation, and analysis of literature, few were required to take any courses in the teaching of reading skills in their pre-service programs. But it is in the area of reading skills not directly related to literature that most English teachers find themselves most unprepared. Margaret J. Early, current president of NCTE, commented on the English teacher's role in teaching Reading in an article, "'Reading': In and Out of the English Curriculum," which appeared in the April 1967 BULLETIN of the National Association of Secondary School Principals, pp. 47-59.

> Because reading and study skills are basic to every subject in the secondary school curriculum, English teachers do not have exclusive rights to the teaching of reading. Nor do they want such prerogatives. But they do have responsibilities for understanding the nature of reading instruction in secondary schools, for defining the differences between "reading" and "English," and for giving leadership to school-wide efforts to improve reading services. (p.47)
>
> . . . the majority of teachers of English seem neither better prepared nor more willing to reach reading-study skills than their colleagues on secondary faculties. Because of lack of preparation, English teachers assigned to reading classes tend to teach literature or promote wide reading and to ignore reading-study skills.

Additional evidence of the lack of preparedness was given in the NCTE report THE NATIONAL INTEREST AND THE CONTINUING EDUCATION OF TEACHERS OF ENGLISH (Champaign: NCTE, 1963) in which 90% of English teachers claimed they are unprepared to teach reading and particularly to deal with the skills of basic word analysis, comprehension skills, and rate of reading.

Recognition of the need for freshman students to improve their reading skills and to pass the Minimal Reading Proficiency Assessment (MRPA), and awareness that most English teachers were not prepared to teach reading led to the recommendation that one semester of freshman English be devoted to reading instruction given by a reading specialist. As mentioned earlier, six of our district schools chose to follow this plan. In some cases English teachers were qualified to teach reading and taught both English and Reading classes or switched to reading entirely. Other English teachers who might have been declared surplus chose to get the necessary hours to qualify as reading specialists and thus retained teaching positions. Since up to one-sixth of our required English course work is now reading instruction, it is appropriate that the reading supervisor provide a definition of reading and a view of how reading skills contribute to the English program.

WHAT IS READING?

In current literature one finds that a definition of reading is determined by the writer's point of view and experience. The psychologist and medical researcher shows reading as a chemical response to graphics resulting in a thought process. The semanticist and linguist regard reading as the relationship of the sounds of the language to its written form. An operational definition of reading is

> a person's ability to effectively interpret the graphics on a page and assimilate the content received into his/her own experience.

WHAT ARE THE SKILLS OF READING?

As indicated by the word "skills" in the heading, Reading as a subject does not have a content, but has as its aim in the high school the extension and refinement of skills which should be developed in the elementary grades. Reading skills can be divided into two broad categories.

1. Functional reading skills which a literate adult needs for survival in today's world.
2. Productive reading skills which an adult needs to become an informed and productive citizen.

Both functional and productive reading skills are necessary, according to Harold L. Herbing (TEACHING READING IN CONTENT AREAS, Englewood Cliffs, N.J., 1970, an excellent book and a helpful source of ideas for the teacher), to develop independent learners and to equip them with the skills with which to explore subject matter independently.

The task of assessing the reading skills of over 28,000 high school students needed to be resolved. The State requirement indicated that all regular high school students, after June, 1975, will graduate with ninth grade reading proficiency. The local school district was given the option to develop the means to assess this proficiency and establish the procedures for testing each student against the established reading standard.

Our district investigated and rejected the notion of using a standardized test since reading grade levels established with a norm-referenced instrument are based upon the normal curve. Instead, twelve skills were identified as being the functional reading skills necessary for survival in today's world. They include the following:

1. COMPREHENSION SKILLS.
    a. Finding main ideas (literal, interpretive, evaluative levels).
    b. Identifying details (literal, evaluative levels).
    c. Seeing sequences.
    d. Determining relationships.
2. STUDY SKILLS.
    a. Following directions.
    b. Using an index, table of contents.
    c. Using a dictionary.
    d. Interpreting diagrammatic, pictured material.
    e. Using context clues.

Criterion referenced test items were written and a 75% proficiency level was established as the minimal standard acceptable in each area.

To meet an administrative problem of verifying each students' reading skills and allowing all high school students an opportunity to develop to their fullest potential in reading ability, all freshmen students were allowed to take one semester of reading taught by a reading specialist and to receive English credit. The reading programs stressed the diagnostic/prescriptive approach. Each student was tested using the reading objectives listed above. If the student was able to pass all twelve skill areas successfully, a developmental reading program was prescribed stressing reading rates of comprehension with a wide variety of subject area materials. Procedures for efficient study, test-taking techniques, and comprehension exercises were given. Approximately 20% of our freshmen and sophomore students received this developmental prescription. Initially, some 45% of our students did not pass one to three skill areas of the Minimal Reading Proficiency Assessment. These students demonstrated weaknesses in specific aspects of either comprehension or study techniques and were given individually tailored corrective instruction geared to meet their reading needs. Many of these students were able to meet the skills demanded by the end of the one semester of reading.

Approximately 33% of the students district-wide did not pass four or more skill areas of the M.R.P.A., and demonstrated serious word recognition, comprehension, and study skill deficiencies. Reading specialists designed individual programs which used high interest materials but provided a remedial review of the basic skills normally learned by the developmental student in the elementary grades.

As indicated by the three models of reading instruction--developmental, corrective, and remedial--the focus of the reading class is on skills development versus content. The diagnostic/prescriptive plan dictates using a reading laboratory approach with paperbacks and skill development workbooks on varying levels. Most reading laboratories are also equipped with study carrels, tape recorders and headsets, and reading machines which are used for various purposes.

WHAT READING INSTRUCTION DOES FOR ENGLISH AND OTHER DISCIPLINES

Reading skills taught in isolation, not directly related to the student's daily assignments in the courses he is taking, are difficult to teach. Although students can see success as they chart their own progress in reading class, the spark of motivation dies when the English teacher or any other subject matter teacher does not reinforce the skill training. Although most subject matter teachers do not have expertise in teaching reading, they can help students decode and add to their vocabulary, explain how to follow a sequence, recognize main ideas, and utilize the index and table of contents. Direct instruction of reading by the reading teacher needs the reinforcement and transfer of skills (application) by the English teacher as well as every other subject area teacher before a student can assimilate reading skills into his repertory of techniques.

English teachers recognize their dual role as a teacher of subject matter and of skills. Because of the recent emphasis on national programs such as the Right to Read and State mandated reading proficiency requirements, there is renewed attention to reading skills in the English program. There is much that can and should be done in the English class to assist students to be more effective readers of English.

WHAT CAN ENGLISH TEACHERS DO?

1. Develop concepts and introduce vocabulary before students read the assignment.
2. Help students identify the reading tasks required by a particular assignment.
3. Demonstrate how to apply the necessary skills.
4. Direct attention not only to what is said but how it is said, that is, to the author's choice of words, sentence structure, and organization of ideas.
5. Examine the author's purpose.
6. Make comparisons among treatments of the same subject.
7. Encourage students to make judgments and show them how to judge.
8. Be aware of students' different reading abilities.
9. Provide books on varying levels of difficulty.

IS IT FEASIBLE TO TEACH READING IN SECONDARY SCHOOL ENGLISH CLASSES?

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In Squire and Applebee's study of exemplary high school English programs the--it seems--age-old question of how much time is spent by English teachers on the teaching of reading was asked, and the usual--it seems--negative responses were duly recorded. There is no arguing with these findings. English teachers (and other teachers as well) do not consciously devote much time to the teaching of reading.

I would, however, counter this perception with the argument that every secondary school does offer reading programs to all of its students, whether they are categorized as developmental, corrective, or remedial readers. And every secondary school teacher is in fact a teacher of reading. Before I explore this further with you, let me define some terms:

Developmental reading programs provide for the continuing progress of students who are performing up to their potential as readers. Corrective reading programs provide for the needs of students who are not quite performing up to potential, and remedial programs provide help for readers who are severely retarded as far as their own capacity to learn to read is concerned. Persons rightfully assigned to developmental reading programs would be called developmental readers, those in corrective programs, corrective readers, and those in remedial programs, remedial readers.

And, yes, all secondary school currently offer programs for developmental, corrective, and remedial readers. Let's look at some hypothetical examples.

A teacher asks students to read a selection for homework and come to class prepared to do something with it. The teacher may give a quiz; lead a discussion; organize panels, debates, projects, or other types of activities; show [illegible] film; or present a slide-tape show that amplifies the topic. Nonetheless, the usual starting point is a published piece of writing. Many times this is a textbook and many times the teacher uses the structure of the text to guide the year-long structure of the course being taught. Using textbooks as curriculum guides may or may not be typical, but it is not entirely imaginary. There are teachers who do this often enough for the example to be worth examining.

Let me stop for a moment and ask you this question, "What is the reading program that is reflected by the procedures and activities I have just described?" It is an important question, for I submit that what is done with reading comprises this teacher's and--for certain times of the day--this school's developmental, corrective, and remedial reading programs.

Let's say that this is a group of eighth grade pupils and that we don't really know too much about them. Unless they are decidedly atypical, the only safe thing to say about their reading abilities is that they vary widely. If we were to give them a group, standardized reading achievement test it is not at all unlikely that they would range from fourth or fifth grade to eleventh or twelfth grade in reading.

Let's go into this a bit further. After we have given a standardized test and found a wide range of reading levels, what do we have? Have we found the students' abilities to read their class assignments? Maybe, but probably not. Unless the assignment's author also constructed the standardized test, it is highly unlikely that the two are stylistically the same or that they contain similar content. The standardized test has told us how well the students can read material similar to the content of the test. If it happens to predict their ability to read and understand the assignment, we can consider ourselves very fortunate.

But even if it does, how well can it possibly do so? Is the assignment so homogeneous in style and content that every page is as easy or difficult to read as every other? Does each student bring the same degree of preparedness to each segment of it? Does the student whose parents took him on a summer trip to Mystic, Connecticut, feel as well prepared to read THE GRAPES OF WRATH as he does MOBY DICK?

The answer is "no" and there we have it. The students vary widely and texts vary widely. Standardized tests offer predictions of the interactions between students and texts that are likely to be highly inaccurate.

From the standpoint of the students in this particular class, then, what is the reading program? Is it a developmental, corrective, or remedial program? Well, that all depends on the students. If they are not having any significant difficulties with reading, if they are reading at the level their intelligence and experiential background dictate, then it is a developmental program. If they are having slight, specific difficulties with their reading, then it may be termed a corrective program, and if they are severely retarded insofar as their own potentials are concerned, then for them it is a remedial reading program. What I'm trying to say is that the reading programs are there. They may be totally inappropriate, but they are there.

For some of the students in this class, reading is a chore. Students are told what to read, they don't choose. They may like what they read and they may not; the question rarely if ever arises. Reading, at least for some of them, is relegated to the same status as taking out the garbage, making a bed, or picking up clothes. Reading is something you have to do whether you like it or not. "Because I said so." Reading for some is hard; for others a bore. It is time consuming--a chore--and a way of nibbling away at someone's self-concept.

Now let's look at an English teacher whose course is tied in with a literature anthology. As the year goes on, this teacher will be teaching units on the short story, poetry, the essay, plays, and the novel. Along with these will be a sequential examination of grammar and composition which will derive its structure from another textbook. This teacher believes that rather than asking students to do their reading at home, it should be done in class. But he or she is concerned with the number of students who have difficulty reading the selections in the anthology, and wants to be very sure that they learn, understand, and remember the selections. To ensure that students become aware of and appreciate their literary heritage, this teacher asks that all of the in-class reading be oral.

The approach is varied. Sometimes students read around the room, each student taking a paragraph and progressing up and down the rows until everyone has had a chance and the selection is completed. When one of the less able reader's turn comes, the inevitable mistakes are corrected as unobtrusively as possible; although from time to time one of the other students will blurt out corrections before the teacher. Other times readers are picked moving randomly around the room. This keeps everyone's attention focused on the selection. Not knowing when one will be called upon to read keeps one on one's toes. On rare occasions the teacher takes over and reads.

What is reading to the students in this teacher's classes? Is it enjoyable? Recreational? A meeting of minds? Looked forward to? A means of becoming acquainted with other ways of life? A way of gathering in vicarious experiences? An intellectual pursuit?

Developmental reading? Are these students getting better at the reading they're doing? Are those who are continually asked to read orally getting vital practice in preparing themselves for addresses to large groups of their peers? Are they developing their fluency in silent reading? Are they learning how to make good choices in how to spend their time with written materials?

I can remember in eleventh grade English--when I was in eleventh grade--reading THE MERCHANT OF VENICE round robin around the room. Of course, as with most plays, there was a variation on the theme: parts were assigned and students read when their character's lines appeared.

This was a morning class and the room was rather gloomy; not so much because of the mood of the class, but because it was during the dark part of the year and was probably cold outside and cloud-covered. I was reading Shylock's lines and came to the speech that contains the famous part that begins "I am a Jew..."

This was a high school in a suburb quite close to New York City, more than half of my classmates were Jewish, and I am not a Jew. I could read Shakespeare with a fair degree of fluency, and I had been acting in plays since I was in fifth grade. When I said, "I am a Jew," therefore, there was tension and a sense of apprehension in the room. None of us knew what to expect, and I think we were all afraid that we would not be able to face each other after we had heard what came next.

I have always had a sense of drama, and have never been averse to making the most of any situation in which I was the center of attention. I read the lines with as much feeling as I was capable of generating. And no one snickered, no one chided me afterward, no one made me feel as if I should not have read Shylock as if I were trying to interpret him for an auditorium full of people. And if you have forgotten the speech, let me refresh your memory. It is one that should be read to the whole world from time to time.

It begins with Salarino saying to Shylock. "Why, I am sure, if he forfeits, thou wilt not take his flesh; what's that good for?"

> And Shylock replies; To bait fish withal; if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, afections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should this sufferance be by Christian Example? Why, revenge.The villany you teach me, I will exexecute, and it shall go hard but I will better the instruction.

Twenty years later, this still stands out as one of the most memorable dramatic occasions in my recollection. A feeling develops between actor and audience when deep emotions are being touched, and I felt that feeling in that classroom.

My point is that no bad teaching method is necessarily bad for all students and teachers all the time. But I would submit in my strongest voice that my experience with reading Shylock aloud is rare. I have too many other memories of total frustration as someone else faltered through Shakespeare and other authors in a halting monotone, pronouncing words one at a time, reading with no apparent knowledge of what was being said, with the teacher breaking in to correct or supply pronunciations or to explain to the reader what he had just "read". I can't imagine what those readers remember about Shakespeare after twenty years have passed, and I would be afraid to ask them.

So there are already developomental reading programs, corrective reading programs, and remedial reading programs in our secondary schools. Whatever an individual teacher and an individual student are doing that involves reading is what constitutes the program.

If teachers are asking students to read materials that are too difficult for them, for which they are ill prepared; if such reading is followed by shallow, literal level questions, then that is how the reading program is developing; reading is difficult, unenjoyable, and it is enough to memorize names and dates.

To make the point a bit more strongly, let's change perspective. What about you? Is reading a chore? Do you subscribe to SMITHSONIAN, NATIONAL GEOGRAPHIC, SATURDAY REVIEW/WORLD, NEWSWEEK, TIME, U.S. NEWS & WORLD REPORT, SCIENCE, REDBOOK, BETTER HOMES & GARDENS, PLAYBOY, AUDUBON, THE NEW YORKER, HARPER'S, THE ATLANTIC, or MODERN PHOTOGRAPHY because you have to? Do you read what you read because you have to? Do you have to read them at certain times or on certain days? In what ways are you punished if you don't complete your reading? Are you quizzed over what you read?

Do you and your friends get together and read aloud--one at a time--taking paragraphs until you're done? Does someone correct you when you make a mistake? Is reading boring, a chore, something you do aloud in groups? Does it have a destructive effect on your self-concept?

There have been any number of times recently when I have heard "Whatsoever a man soweth, that shall he also reap," and it seems to me that those of us who consider ourselves mature readers know what it is that we want to reap when it comes to reading. What we are not inspecting very carefully is what we are sowing. With that in mind, let's change the scene once more.

If, in a classroom, there is a fair amount of student choice in what is read and when it is read, if the teacher makes every effort to provide background prior to making (rare) assigned readings, and if he helps students to realize what a difference reading for specific purposes makes, then the sowing--or conditioning--which IS NOW TAKING PLACE will be substantively different.

The student who walks into class saying, "Hey, I read an editorial last night by William Lloyd Garrison telling why slavery should be abolished," finds himself in a unique position. He has a genuine need to communicate what he has read, and the chances are good that his fellow students have no other source from which to hear about it and will, therefore, listen with interest. Normally, his classmates would look up at him with bored expressions on their faces. Of course he read the Garrison editorial, they all did. Students can make this kind of contribution in English classes when thematic units rather than individual selections are being studied. Introducing MACBETH as one part of a unit on "The Misuses of Power" and bringing in newspapers, magazines, short stories, novels, poems, films, and records with other examples is much more likely to produce interested, involved students than is introducing a unit based only on MACBETH.

When everyone in a class has read the same thing as everyone else, the need to share disappears. Discussions descend to "Who read it best?" or "Whose interpretation is closest to the teacher's?"

The question "Is it Feasible to Teach Reading in Secondary School English Classes?" has therefore been answered affirmatively because reading is already being taught in them and in virtually every other class as well. Reading programs exist, but for the most part they are underground or hidden. No one has specified their objectives in behavioral terms, or systematically examined the technology of them, or developed instructional modules or unipacs for them. They exist, and they comprise one of the most extensive areas of the secondary school curriculum. The question is not whether it is feasible to teach reading in secondary English classes or in other secondary classes but, rather, what does such teaching consist of and how effectively is it being done? Additionally, every teacher who expects students to read is a teacher of reading and must ask himself or herself the question, "How effective a teacher of reading am I?"

One final thought. Socrates said, "The life which is unexamined is not worth living," a statement which can be modified in the following way: the reading program which is neither defined nor examined is not worth keeping.

READING: A TOOL FOR LEARNING

Kay K. Olsson, Mesa High School
Barbara Andrade, Mesa High School

It takes a lot of keys to do all the many things that are necessary and desirable in life. You need a key to drive your car, to open the office, to unlock your desk, to get your mail or go to the restroom. You need a key to run a motorcycle or boat, to unlock your summer home, or to get into the "Bunny Club." Keys are tools that help us in our daily living.

Reading, too, is a tool, one that is commonly used for learning and for pleasure. It may be used for solving a problem, for proving a point, for satisfying curiosity, or for relaxation. Reading is, in fact, one of our most versatile tools, and yet the process of reading and of learning to read may be one of the most misunderstood areas of the school curriculum.

Reading is too often considered as just another subject of the school curriculum rather than a process necessary in all subjects. In the primary grades, where reading is rightfully taught as a subject, the main objective is to learn to recognize the symbols of print that represent the sounds which in turn represent objects, ideas, and emotions. Here reading is a thing to be studied and learned of itself; however before the first year of school is completed reading becomes a way of learning about other people and other ideas. Children begin reading stories about other children. . .cities. . .states. . . nations. . .the world. . .and the universe. Reading is now a tool, a powerful tool for learning, that will last for a lifetime.

Why then doesn't everyone learn to use this tool equally well? Some children may not learn to read well because they have not received well-planned, sequential instruction perhaps due to illness or having moved several times, changing schools. Sometimes reading does not develop well because the child was not physically or emotionally ready, or perhaps he did not have a sufficiently strong purpose for learning to read. Disinterested teachers or over-crowded classrooms may contribute to reading deficiency as may learning disabilities on the child's part. There are many, many causes of reading disabilities.

Children usually begin learning to read when they enter school, some begin even before that time. There are as many methods of reading instruction as there are publishers of reading materials, but two major approaches are commonly accepted.

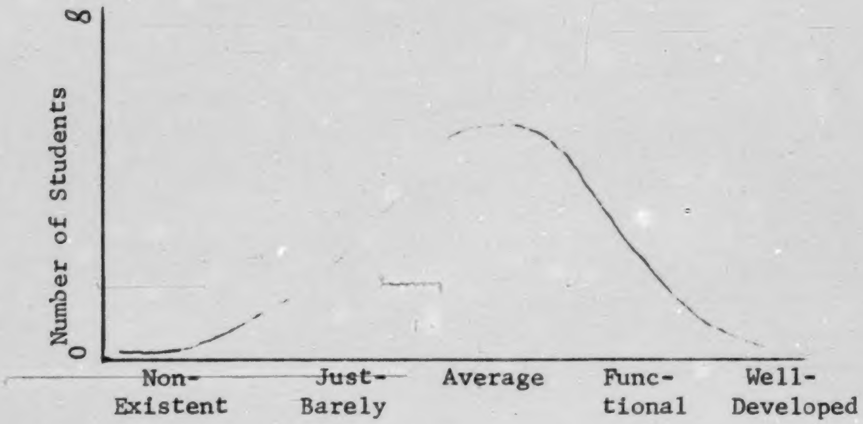
One general way in which reading is begun is by learning the sounds of letters and letter combinations and combining these into words, the phonic method of reading instruction. Learning progresses as the student gains mastery of sound/symbol relationships.

The sight or look-say method of learning to read is concerned with the memorization of words using configuration and context as clues. Words have distinctive shapes, for instance, the words wagon and balloon are very different looking. Many of the basic utility words (do, was, the, said) must be memorized because they cannot be phonetically analyzed. Indeed the English language has as many exceptions to the rules of phonics as it has adherents.

Proponents of each method claim that the method they use is the best, while research in learning indicates that perhaps some children learn better by one method, and other children may learn better by a different method. It is plausible that a combination method is used by most readers. Once a word has been analyzed and has become a part of the reading vocabulary, it does not require complete "sounding out" to recognize it. It becomes then a sight word, one whose recognition is keyed by configuration, beginning sound, and/or context clues. When a reader comes to an unfamiliar word he uses whatever clues are at hand to determine what the word is. In this way reading is a combination of known sight words and the use of a variety of clues to decode unknown words.

Learning to recognize the words and the ideas presented by the words is the beginning, BUT IT IS NOT ENOUGH! As with any tool, the skill in using it must grow and develop with the user. Power tools go faster and are more efficient, but the operator must learn special skills if he is to use the tools effectively. Reading skills, also, need careful guidance in development if they are to be most effective.

Teachers and curriculum manipulators often assume abilities that do not exist or are relatively undeveloped in high school students. Students are expected to have the ability to get the main idea, to summarize, to see relationships of ideas, to read and think criticially, and to move ahead independently. If we were able to measure these competencies and to chart them, we would almost assuredly have a "normal curve." A few students have nearly mastered the skills at the level at which they are required, other students have almost no competency in the higher level reading skills, while the majority range from barely able to just functional abilities. All of the students need practice and direction if they are to become successful learners.



COMPETENCY OF READING ABILITIES REQUIRED OF SECONDARY STUDENTS

Reading teachers have attempted to teach broad reading skills that can be applied to any discipline, but experience as well as research tells us that a general reading ability is not enough to help students attack problems of content learning. Special skills are required in every area in addition to the general vocabulary and comprehension skills. The responsibility for this direction falls upon every teacher in the curriculum, for who is better able to help the student with the problems of content learning than the teacher of that student and that content together? This means, of course, that all teachers need to become better informed about reading skills. (The Arizona State Board of Education has recently adopted a policy recognizing this need for all teachers and requiring reading instruction as a part of every secondary teacher-in-training program. This does not apply to teachers already in the field, but many of them will want to become better informed. In-service training will be offered in most districts, and university class offerings are being increased. There are many good books that discuss content reading skills; some selected ones are listed in the Bibliography.)

Classroom teachers in this enlightening era of education recognize that there are individual differences in students' abilities, but the question is, "What is being done to provide for these differences in the classroom?" Does the teacher:

1. Provide different levels of reading materials to meet the needs of different students?
2. Help each student to seek his own level of successful learning?
3. Make the learning purpose of assignments clear to students?
4. Brief students on new vocabulary and concepts to give them a head start on learning?
5. Teach the special reading skills that will enable each student to be successful in that subject area?

The content teacher's particular responsibility is to help students master the subject matter of the content area, he is not primarily concerned with the reading skills involved but with the ideas that he wants his students to understand. One way of helping students to understand these ideas is through reading; therefore reading is an adjustable tool, adjustable through the general reading skills and the skills that are specialized to that area. The teacher may discover just what skills are necessary by examining his own reading habits, by observing successful students, and by checking with authors of various content reading books.

In English, for example, some of the special reading skills that are required are the ability to:

1. Find the stated or inferred main ideas.
2. Identify and organize details.
3. Recognize the organization of material in terms of time, order, place, cause and effect, comparison and contrast, plot and character development.
4. Recognize the author's pattern of writing.
5. Recognize and use common prefixes, suffixes and roots.
6. Use context clues to discover the meaning of unfamiliar words.
7. Use textbook aids, such as index, table of contents, glossary and foot notes.
8. Use reference aids, such as dictionary, encyclopedia, card catalogue, and Reader's Guide.
9. Adjust reading speed to the type of material.
10. Read with comprehension different forms of prose, poetry, and drama.

This list is by no means complete for as one might expect, the reading skills required in English are perhaps more numerous than in any other discipline.

As a contrast, consider those skills which might be required to read effectively in music. Some of these skills include the ability to:

1. Identify and use specialized vocabulary.
2. Comprehend symbols.
3. Read and recall words and notation.
4. Interpret moods or dynamics from composer notations.
5. Follow several different kinds of directions.

A more complete discussion of specialized skills can be found in TEACHING READING SKILLS IN SECONDARY SCHOOLS (Olson and Ames, 1972.)

A problem often encountered in various content classrooms is the students' inability to summarize ideas. This applies to listening and observing as well as reading. Most students who are asked to write a twenty-five word summary of a short magazine article will become so involved with the details that the twenty-five words are used up before the point of the article is mentioned. They fail to "see the forest for the trees."

One way to approach this is to teach the newsmen's 5 W's and an H: Who? What? When? Where? Why? and How? The answers to these questions will give the main idea and major details of any article. Of course, not every article includes the answers to all six questions because some will not apply, but by looking for all the answers the student will be guided to the main point.

Some problems arise as students attempt to use these main points to write a summary paragraph. Encouraging a student to think of the summary as telling someone what the article is about will sometimes help him get the ideas into words. Imagining a long distance telephone call, or writing a telegram, or even whispering to a friend in class may aid the student in formulating a brief account.

The ability to condense information into a brief summary is characteristic of the things students are asked to do throughout their school life. They are assigned book reports, reports of library research, essay questions and many other forms of summaries. Summarizing is a way of understanding the author's point-of-view, and this is an important basis for critical thinking.

Critical reading and critical thinking are very closely related. As one is reading and understanding the ideas of the author, he associates these ideas with his own experiences and re-forms his concepts. Critical reading/thinking involves analyzing, evaluating, selecting and rejecting ideas from the mass of concepts presented in reading materials.

The skills of critical thinking are best taught in discussion groups where an atmosphere of openness and acceptance is the key. Students need "air time" in which they can express ideas and listen to other students without the fear of being criticized or rejected. This may mean setting up some ground rules governing group behavior.

Guidelines need to be given for the evaluating process. Students are not instinctively aware of criteria which may be used to make judgments, therefore the teacher should offer some guidance in these techniques. Suggestions for evaluation criteria might include:

1. The author's qualifications
2. Recency of publication
3. Accuracy of observations
4. Identification of bias
5. Determination of tone and mood
6. Relationship to personal experience

We are daily bombarded by a mass of information designed to influence our lives. Young people who learn to evaluate this barrage in terms of their own needs and values will be better able to function in their world.

Reading is truly a versatile tool, uniquely human, and unlimited in possibilities for development. When it is used as a tool for learning in the classroom, it needs constant refinement. Teachers who are aware of the skills involved and offer guidance in their development are helping students to understand, to experience success, and to approach the joy of learning.

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BOOTLEGGING LITERATURE INTO THE ELEMENTARY SCHOOL

Jerome Flax, New York State Education Department,
Lona Hanlon and Marion Noel, Grand Falls, Newfoundland, Public Elementary School

> "Bootleg: clandestine or surreptitious esp. in order to avoid laws or regulations (the hills were full of bootleg whiskey)" (WEBSTER'S 3rd INTERNATIONAL)

On June 26, 1974, Jessie (my wife) and I and our Siamese Cat Sabrina left for Newfoundland where I was to teach a summer session of literature for children to elementary teachers at the Memorial University of St. John's in Grand Falls, Newfoundland. But before we left, I asked Jessie who retired last year after more than 25 years of teaching to sketch out a typical daily schedule for an elementary teacher. Jessie's 4th grade schedule looked like this:

8:50 a.m.	Attendance
9:00-12:00 noon	Reading and Arithmetic block
12:00-1:00	Lunch (Most children walked home for lunch. Jessie got work done. City schools have some advantages.)
1:00-2:15	Language Arts: Spelling; Penmanship; Composition; Grammar (textbook)
2:15-3:15	Social Studies and Science: each two days a week
3:15-3:30	getting ready to go home: homework briefing; study period; story hour

Naturally, this schedule was never followed because:

1. Twice weekly, during the Reading portion of the 9-12 block, "literature" from "the literature text" was read(?);
2. On Friday a "free reading" period was fitted into the afternoon Language Arts block;
3. On Friday, Jessie and 4th grade colleague Della Webster shared a film strip or movie during the 2:15-3:15 Social Studies-Science block. City-wide competition for visual materials dictated this Friday-no-matter-what strategy;
4. Gym had to be squeezed in for 20 minutes daily;
5. Once weekly, the art teacher and music teacher, alternating, took over for 45 minutes.
6. On Wednesdays the class went to the library for 20 minutes instruction.

Elementary school fact of life--anything scheduled for the afternoon will likely or not be replaced at some time by ceremonies for Teacher Recognition Day, fire drills, special assemblies, environmental clean-up crusades, or practically anything. So: If we wish to guarantee bringing children and literature together, we must bootleg literature in under any content heading that happens to be scheduled at the time we choose. We are not teaching literature and calling it science or social studies or art. Not really. We are teaching science and social studies and art by enriching and individualizing--and teaching it better. Incidentally, bootlegging is an honored educational tradition--basketball and football are bootlegged under the heading of School Spirit.

Newfoundland is 97% Scotch, English, Irish. After the migrants settled on the coasts as fishermen, barter economy settlements came into being. Schools were soon built by the settlers, and any wife who could read and write and calculate found herself teaching. High school graduates were full-fledged teachers because few teachers were willing to come to such a lonely place to teach so few children and there was little cash to pay them.

A 1947 plebiscite changed Newfoundland from a free state to a Canadian province. Canadian incentives to upgrade education came in the form of salary schedules generously rewarding college-level study, so I taught 85 highly motivated teachers in three sections daily.

> The method of evaluation shall be made known to the students in a course as early as possible and in any case not later than one week after the start of the lectures. (Summer Session Regulations, Memorial University of St. John's)

> Major curriculum project development will account for 20% of the final course grade. Choose either A or B:
> A. Plan for integration of literary works into a specific unit or into specific units of a non language arts nature in the curriculum. (Education 3320, Instructor J. Flax)

For her project, Grand Falls intermediate level classroom teacher Lona M. Hanlon developed a Geography project.

> ...because one book cannot possibly serve 35 individuals at once, we turn to other literature to supplement, and in some cases to take the places of, the text.

Ms. Hanlon continued:

> Seven types of literature can be used:
> 1. Let's Find Out About...
> 2. First Book of...
> 3. True-to-Life Books
> 4. Poems
> 5. Novels
> 6. Read-Aloud-by-Children
> 7. Read-Aloud-by-Teacher

Franklin Watts, Inc. of New York publishes the LETS FIND OUT ABOUT and FIRST BOOK ABOUT series. They duplicate content, with "First Books" serving the better readers. Encyclopedia Britannica publishes the TRUE-TO-LIFE series of narrative essay readers. Nizar Jwaideh's YASIN OF ARABIA, enlivened by colorful photographs and sections on the Bedovins and the Mediterranean, exemplifies the series at its best. Elizabeth-Ellen Long writes poetry lending itself to pupil participation, although children would probably rather hear their teacher recite "Bedtime Story" with its tricky beginning of

> There once were some llamas
> Who didn't have mamas
> To make their pyjamas. . .

Lois Lenski's WHERE PEOPLE LIVE introduces a unit on comparison of different types of homes, our own included, throughout the world. Ellen MacGregor's MISS PICKERELL GOES TO THE ARCTIC recreates for strong readers the beauties and dangers of the North, such as weather station and tundra. Ann Kirn's TWO PESOS FOR CATALINA opens Mexico to less able readers. For average and below average fourth graders, Raymond E. Ditmar's koala bear story, FUNNY FACE, works well. Teachers usually have their own story collection for reading aloud to their classes. Faith Baldwin's "Boiling the Billy" and Dhan Ghopal Muherji's "My Education" are two that come to mind.

Marion J. Noel sees five novels integrating effortlessly into a sixth grade unit on the cultural geography of China, with particular emphasis on "the cultural lag in China." Elizabeth Foreman Lewis' HO-MING, GIRL OF CHINA is a story of a young girl caught in the web of tradition and superstition. A doctor with modern ideas leads Ho-Ming to reject traditional mores and find a career in public health. Ms. Lewis' YOUNG FU OF THE UPPER YANGTZE, like Ho-Ming, rejects tradition for science. CHI MING AND THE LION DANCE, by Josephine Marquand and Pearl Bender, tells of a Chinese boy's success in being accepted into higher education even though his family has no bribe money for officials. His family, very excited, celebrate with a lion dance. Thomas Handforth's MEI LI helps prepare for the arrival of the Kitchen God on New Year's Eve but cannot attend the exclusively male festival. Si Ling Chi, on the other hand, in Gertrude Weaver's THE EMPEROR'S GIFT, more than 4000 years ago, rebelliously decides whom she will marry and even insists on meeting her husband before the ceremony.

> Weston Woods motion pictures which are adaptations of children's books are available free of charge for demonstration purposes in workshops and courses for teachers and librarians. (Weston Woods Studies, Weston Woods, Connecticut)

I finished the summer sold on film. For Social Studies, I used "Stone Soup" (France); "The 3 Robbers" (Value of money); HOMER PRICE (Business); "Alexander and the Car With the Missing Headlight" (Geography, Africa); "The Little Red Lighthouse" (History); "Wynken, Blynken, and Nod" (Geography); and "The 5 Chinese Brothers" (Geography). For Music, "The Frog Went-A-Courtin," a Pete Seeger delight; Art, "Harold and the Purple Crayon," a story that reads so-so but triumphs when the movie camera adds suspense to the sketching process. For a long and filling dessert, Weston Woods' hour-long 1965 classic featuring Maurice Sendak, Robert McCloskey, and Barbara Cooney is a perfect art-and-careers lesson for learners grades 4 thru 12 as well as a sure-to-satisfy PTA program. Finally, a two-record set of David McCord, Harry Behn, Karla Kuskin, and Eileen Fisher saying their poetry added an oral touch (POETRY PARADE, edited by Nancy Larrick, produced by Cynthia Freitag) with poems like

McCord's "Five Little Bats," "The Starfish," "The Shell;"
Kuskin's "Fall," "The Seasons," "Snow," "Spring;"
Behn's "Flowers," "Weed Seeds," "The Last Leaf;"
Fisher's "Bird Talk," "Christmas Mouse," "Lady Bug."

Mother Goose rhymes have much to offer.

Music: "Sweet Molly Malone" and "The Foggy, Foggy, Dew"

Mathematics:

As I was going to St. Ives
I met a man with seven wives.
Every wife had seven sacks.
Every sack had seven cats.
Kits, cats, sacks, and wives:
How many were there going to St. Ives?

Music and Math: Sing a song of sixpence/A pocketfull of Rye

Math and Guidance:

If you are not handsome at twenty,
Not strong at thirty,
Not rich at forty,
Not wise at fifty,
You never will be.

Math and Science:

As foolish as monkeys till twenty and more;
As bold as a lion till thirty and four;
As cunning as foxes till three score and ten;
We then become asses and are no more men.
(which we probably are if we think we can get that last line thru without a disciplinary confrontation.)

Science and Social Studies:

What is the news of the day,
Good neighbor, I pray?
They say the balloon
Is gone to the moon.

Science and Guidance:

Beware of an oak
It draws the stroke.
Avoid an Ash
It counts the flash.
Creep under the thorn
It will save you from harm.

(If once in a while you mention such esoterica as a slant rhyme--thorn/harm--who's to fault you with your devotion so great that you even make the university scholars happy by writing guidance mini-units into your plan book.)

More Guidance: Step on a crack/You'll break your mother's back.
Touch blue/Your wish will come true.

(For the mature pre-adolescent considering marriage as an alternative to high school and wondering why "Something borrowed/Something blue.")

Seriously, no apology should be offered, nor any sought, for combining personal research with a creative approach to provide maximum integration of curriculum and individualization of approach. And if you believe, as I do, that all education has but one aim, expressed far beyond my skill by perhaps the greatest authority ever on literature for children, Paul Hazard, who said the most important function of good literature is

> . . .to bring respect for universal life--of animals, plants, insects, that teach children not to despise anything that is mysterious in Nature and in man.

then you will believe, to paraphrase Faulkner, that literature should not merely endure--it should prevail.

UP THE ORGANIZATION A DIFFERENT WAY!

Larry Boltjes, Chandler High School, Chandler, Arizona

Today in my classroom there will be 150 students reading. They won't write-or spell-or conjugate-or diagram- or do anything except read. Sound different? My Guided Free Reading Class at Chandler High School, Chandler, Arizona, is an English elective open to eleventh and twelfth graders who want to read and who do read for one semester.

What I do as a teacher is provide them with books (265 titles, 2000 copies) and a reason to read. I've read the books during summer, and the students know that I can and will and do discuss the books with them. I've not found any way yet to be able to really get the kids interested except to read the books myself--all of them. This shared experience, this shared dialogue with a student, is the strength and the difference in the program.

When student teacher Rich Brozenec visited my American Literature in 1972, as an assignment he suggested the possibility of implementing a free reading class. Ultimately, I found Bob Larabell's Paperback Power Class at Arcadia High School in Scottsdale and he hooked me. Out of several conversations and some thinking, I worked out these points as the basis for a reading class:

1. Students will develop reading if they read, not talk about reading.
2. The teacher should know many books.
3. A room must have a good library. A good library includes variety as well as number.
4. The teacher should let the students enjoy reading. He should not force them to read dull books.
5. The teacher can quietly prod the students to read more and better books.

After gaining administrative approval and $700, I began the program in 1973 with 180 titles and 1,000 copies for six sections of reading. This year, 1974, we went to eleven sections and another teacher, and I feel this is just a beginning.

I buy the books from Strongs News Agency and Dalton's bookstore in Phoenix, from suggestions by Bob Larabell, my students, my colleagues, my friends, and my own reading. When I have the books, I start to talk them up with likely readers. When a book catches fire I try to get more and more copies so nobody has to wait (FIRST BLOOD by David Merrill had 24 completions in 40 days!).

Most English teachers probably have heard or read about Bob's class. Mine isn't much different. I'll briefly describe my setup, hoping it may encourage someone else to start such a program. My room is self-contained, small, and hot. It has two walls of bookshelves and three spindle book racks, with all bookcovers facing the students arranged according to interest areas most popular, e.g., sports, teen trauma, classicaland documentaries. We plan to do away with the back-breaking arm chairs, straight chairs, table, and the golden old floor and bring in easychairs, sofas and carpet. All students are charged a $2.00 fee. That's cheap and may have to be raised next year. On the first day, students are assigned to fill out a book questionnaire listing books they have read voluntarily and involuntarily during their high school years. Following this each student has a personal conference with me, but those students listing no books are grabbed first. If a student starts and quits two or three books in a row, I'll lose him. That's why continuous observation and conferences are so important. On the second day time is spent briefly describing the top twenty books and others. Before turning them loose I tell them, "No one will require you to read any certain book and you are not, I mean not, allowed to read a book that you don't like." Each day students pick up their record sheets listing the date, the book being read, the page number, and the total hours and grade to date. Students are graded on productive classroom reading. That simply means that students are graded on the number of hours they read in class (no semester grade traumas).

My first year results show this:

1. 187 total students
2. 3220 total book completions
3. 17 average book completions per student
4. $409 was spent after the initial $700 outlay
5. 75% earned a grade of a 1
6. 17% earned a grade of a 2
7. 5% earned a grade of a 3
8. 3% earned a grade of a 4
9. 6% book loss
10. 9% started books they didn't finish
11. 15 books checked out a night and 25 on the weekend.

Any problems? A few. My book loss was frightening but I hope I have it solved this year. This year my room will be used only for this class and I'm trying a different check-out system that requires a student to check-out a book after school and return it before school starts. The program grew from six sections last year to eleven this year and we needed to find another teacher who liked kids, loved to read, believed in the program, and would take the time to read the books. I was fortunate to find on our staff Mrs. Nancy Tucholski, who read sixty of these books this summer--not a bad start. With periodic conferences and discussions and experience, she will make an excellent addition to this program. Reading the books, writing summaries, constantly looking for new titles is a hard, demanding, never-ending job. There are no short cuts. One technique really helps the program. When a student brings a book to me that he thinks should be included in the class, I read it, send for copies and put them on the shelf. This lets the student know that his opinions are valuable to me and to the rest of the students. I'd better add that writing Behavioral Objectives for this class is a problem.(If anyone can write them let me know). All I really care about in this class is that students read and enjoy reading. So to satisfy Behaviorally Orientated People I use Thomas H. Estes' "A Scale to Measure Attitudes Toward Reading," in the October 1969 JOURNAL OF READING as the pre-test and the post-test. My Behavioral Objectives simply stated are these:

A. The student demonstrates the ability to read for an entire class period by
    1. Choosing a book.
    2. Sitting down at his desk.
    3. Reading quietly all period.
B. The student recognizes that various types of books can provide a valuable experience for him by
    1. Choosing different types of books.
    2. Expressing satisfaction in reading different types of books.
C. The student demonstrates a desire to raise the maturity level of his reading by
    1. Choosing a book of his to read.
    2. Reading several books of his choice.
    3. Asking for suggestions of books which are more realistic.
    4. Discussing why he is bored with the books he is reading.

5. Accepting suggestions of books given to him.
6. Requesting titles of more books like these.
7. Recording the books that he reads in sequence.

D. The student experiences the joy of reading by
1. Voicing satisfaction or enthusiasm for a book he has read.
2. Voicing a liking for the class.
3. Starting to read immediately.
4. Reading attentively all period.
5. Displaying feelings about a book spontaneously.

Student assessment? Grade, number of completions, and results of the Attitude Scale of each student will hopefully be enough.

Where do I go from here? Obviously a larger room will be needed to house all the books. Some type of adjacent conference room is needed to have two or three or more students discussing books they have read or are reading. I plan to do a follow-up survey to discover what books, if any, students read after completing the course. I may even let students take the course again, as some have requested, for no credit.

Is it worth the effort? This fall one of my boys who had never completed a unassigned book in his life came up to me in the hall. He had a paperback in his hip pocket, and he left me with this parting shot: "You know, Mr. Boltjes, I'm not afraid to pick up a book anymore." Isn't that what English teaching is all about?

MOST POPULAR BOOKS LAST SEMESTER ACCORDING TO NUMBER OF TIMES READ

59	A STONE FOR DANNY FISHER, Harold Robbins
56	LAST SUMMER, Evan Hunter
48	MAGICIAN, Sol Stein
45	THE EXORCIST, William Peter Blatty
39	YOU WOULD IF YOU LOVED ME, Nora Sterling
35	79 PARK AVENUE, Harold Robbins
32	PAPILLON, Henry Charriere
32	CLASS OF 44, Madeleine Shaner
31	NOBODY WAVED GOODBYE, Elizabeth Haggard
30	DEER RUN, Edward Connelly
29	THE GRADUATE, Charles Webb
28	SUMMER OF 42, Herman Raucher
28	DON'T LOOK AND IT WON'T HURT, Richard Peck
25	JOY IN THE MORNING, Betty Smith
24	FIRST BLOOD, David Merrill
24	MY DARLING MY HAMBURGER, Paul Zindel
23	GO ASK ALICE, Anonymous
23	PETER PAN BAG, Lee Kingman
23	TO BAD ABOUT THE HAINES GIRL, Zoa Sherburne
22	WHERE LOVE HAS GONE, Harold Robbins
21	A WILD THING, Jean Renvoize
18	INCIDENT AT HAWKS HILL, Allan W. Eckert
18	LISA BRIGHT AND DARK, John Neufeld
17	THE WAY WE WERE, Arthur Laurents
16	THAT WAS THEN, THIS IS NOW, S.E. Hinton
16	NOBODY LOVES A DRUNKEN INDIAN, Clair Huffaker
14	WHITE DAWN, James Houston
14	DADDY WAS A NUMBER RUNNER, Louise Meriwether
13	CRAWL SPACE, Herbert Lieberman
13	EDGAR ALLAN, John Neufeld

13	JONATHAN LIVINGSTON SEAGULL, Richard Bach
13	MR. AND MRS. BO JO JONES, Ann Head
13	OUTSIDERS, S.E. Hinton
12	TWINK, John Neufeld
12	PAPER MOON, Joe David Brown
12	CATCHER IN THE RYE, J.D. Salinger
12	I NEVER LOVED YOUR MIND, Paul Zindel
11	BLESS THE BEASTS AND THE CHILDREN, Glendon Swarthout
11	THE COACH NOBODY LIKED, John Carson
11	COPS AND ROBBERS, Donald Westlake
11	MASH, Richard Hooker
11	MEAT ON THE HOOF, Gary Shaw
11	MRS. MIKE, Benedict and Nancy Freedman
10	DON'T PLAY DEAD BEFORE YOU HAVE TO, Maia Wojciechowski
10	JOHNNY GOT HIS GUN, Dalton Trumbo
10	RUN BABY RUN, Nicky Cruz
10	MASH GOES TO MAINE, Richard Hooker

MOTIVATING READING: USING MEDIA IN THE ENGLISH CLASSROOM

Michael Flanigan, University of Indiana

Teachers of English are teachers of reading. We have to be because of the great differences among our students. They come into our classes with different backgrounds, different needs and different problems. Some have problems following directions, getting important details, understanding main ideas, drawing relationships, making inferences, and evaluating the effectiveness of what they've read. When these problems exist we cannot ignore them, for until they are solved Whitman, Blake, Milton and Shakespeare will remain mysteries.

For many students reading is a mystery because they find little purpose in it for themselves. They read because they are told to, and they do so without discovering reasons for reading that have personal, self-rewarding significance. As long as this is the case reading problems will continue to take much of our time. To remedy the situation we need to find ways of motivating students to read, ways that they see the purpose of, ways that have personal, self-rewarding, self-satisfying value.

One way of supplying purpose for students is to emphasize the productive aspects of their lives, for it is through production, through making, through creation, that our students will often be motivated to read, to write, and to learn the many skills required for competence in English. Too often we emphasize the consumer aspects of English rather than the productive, which is odd especially when we consider how productive the tradition we come from has been. Our abundance seems to get in our way. Because there is so much, we do not let students find themselves. We do not let them discover their own creative talents. Of course, students do learn through reading, viewing and listening, but we frequently forget that they also learn through making poems, stories, films, and slidetapes. We should not throw out our abundance, but we should be careful that it does not become an albatross that stifles our students' creative lives and kills their personal purposes for reading.

In these times it also makes sense that while emphasizing the productive lives of students we need to allow them greater access to the media that surround them. By teaching them to run tape recorders, slide projectors, movie cameras, overhead projectors, and so forth we show them that we trust them. We also give them the means to work on their own and create non-print and print/non-print symbolic structures. Often simply giving students the responsibility of running equipment is one of the highest motivating forces for getting them to read. In a remedial reading/English class that I taught several years ago, every student ran every piece of equipment in the room. They enjoyed being in charge of their own educations, and they took seriously their daily responsibilities. Students in "regular" English classes were actually envious of the remedial reading/English students because they did so much on their own. It was indeed odd to witness other students asking to get into the remedial reading class because they heard it was more fun.

A good deal of the "fun" of that reading/English class I suspect was due to the equipment, and one of the most valuable pieces of equipment I found was the tape recorder. Students with reading problems often benefit from having stories read to them as they read along. For convenience and flexibility stories can be put on tape by the teacher, by other students, or by parents. In one school where I taught, we worked closely with PTA mothers who came to school twice a week and recorded over a hundred tapes for our collection. The student in cooperation with the teacher could then select a story to read along with.

Several earphones could be plugged into an auxiliary box so that small groups of students could read/listen together. They could then discuss the story and answer questions as a subgroup of the class. By using this listen/read approach students could read material that would have proven too difficult otherwise. Also, they derived considerable pleasure from simply being read to. For some this was a pleasure they had rarely, if ever, experienced at home. As a bonus some students were delighted to find their own parents reading to them on tape, and the parents were delighted to be of some use to the school in the education of their own children. It not only helped children in reading, but was good for public relations.

A technique that proved even more valuable for students was making their own reading tapes. The purpose was to make tapes that other students could listen to in the listening/reading corner or as a whole class. In other words, students selected a story or poem they liked; then they practiced reading it aloud until they were satisfied with their own reading of it. Then they put it on tape, listened to it and taped it again, if necessary. Finally when they were satisfied with their taped version, they made it available to other class members. Frequently it is useful to have students supply sound effects or musical accompaniment for their taped stories and poems. When students know that their taped poem or story will be played for the class or will be used in the listening/reading corner, they will often read and reread the same poem or story dozens of times in order to perfect it for others to hear. Such rereading is purposeful; it is not the senseless rereading that students are often asked to do. They can see why they are practicing. They know that someone will eventually make use of their work. They are not reading for reading's sake; they are reading with a purpose.

Another way students can use the tape recorder to practice their reading is simply to use it to monitor their own oral work. In private they can read, listen and work on any obvious problems. I found it useful to have two or three students work together in taping sessions; that way, as a person taped, others could talk to him about any problems they noticed. He could then reread and listen to himself until he and his coworkers were satisfied. Such group work helped establish a solid cooperative atmosphere. Some students prove to be more patient than the teacher. Occasionally a student will have more success with a fellow student than the teacher does. Although this is rare, it does happen and should be provided for.

The tape recorder can also be used in preparing scripts for radio and TV productions. Students quickly learn to follow the format of professional shows and include commercials, talk shows, news shows, educational shows, comedy shows, and so forth. The scripts can be written by some students in the class, and the reading done by others. Often it is useful for students to write and read their own material. Writing scripts will not take needed time from reading, for it serves to reinforce reading skills. Just because we are focusing on reading does not mean we should ignore writing, for writing is as important for improving reading as is any other kind of print-oriented activity. Radio shows can also be made from existing material. Have students clip favorite stories or editorials from the newspaper, bring them in, tape them, and then play them for the class. This way the newspaper becomes a usable resource for students, and they are encouraged to continue reading it on their own. Tape recording experiences of this kind should not be once a month, or once a week, sorts of things; they should go on daily in every English classroom where reading needs special encouragement.

Students are not the only ones who can benefit from using the tape recorder. Teachers, too, can be more effective in working individually and with small groups of students. The teacher can use the tape recorder to give individual directions to a specific student or to set up individual assignments for students to take home to listen to. Special tapes can be made for giving directions to groups of students to follow in class. In other words, special work stations can be set up so that when students come into class they turn on the tape recorder, listen to the teacher's directions, and then start to work. Once tapes like these have been made they can be reused indefinitely.

It is a short step from working with the tape recorder alone to combining it with a slide projector for making slide-tapes. In a slide-tape the task is to combine the visual and verbal in a coordinated and satisfying fashion. Students learn to accompany their recorded stories, poems and music with appropriate visual material. Such slide-tape creations involve reading and practicing, again for some productive end. And students will spend hours upon hours reading, sequencing material, finding the right pictures because they know that they will make something that other students will enjoy. What they will also gain is a sense of success, and from this will grow pride in their work in school; school will become a place where they can succeed. Frequently one of the great problems in teaching reading in our schools is that most students have an overwhelming sense that they are going to fail because they feel they have always failed in the past. So it seems necessary for us to build in ways that students can succeed, and the slide-tape is one way of accomplishing this.

The first slide-tapes that students make should be simple. I've found that students have the easiest time finding visual materials for poems, which have the added advantage of being short. Popular songs, too, lend themselves to ready visual interpretation by students. However, if a student wants to work on something more elaborate, it is usually best to let him, because usually if he's hooked, he will be his own taskmaster. As students become proficient in making slide-tapes, they can do visual-verbal reports on particular authors or books that they care about. They can visually bring to life the time of Shakespeare, or Dickens' London. They can preserve local folk tales, crafts, or whatever. The goal is to use visual-verbal media as a way of allowing them to succeed in exploring our heritage and our present.

A simpler way of using visuals to promote reading and to engage students productively is through having them create captions for pictures. Dozens of professional examples of captioning are readily available in newspapers and magazines. Students can read these and discuss them. The next step is for them to find pictures of objects, houses, people, actions or whatever, and then to dream up appropriate captions. The captions can be student written or an appropriate phrase or stanza can be borrowed from a poem, story, play, speech or whatever. Often it is interesting in the case of single pictures to have students find metaphors, similes or other images that capture the mood or tone of the picture. Students can compare their choices of metaphors for the same picture and discuss how each one has interpreted the picture. Most of the time there won't be any "right" answer, but there will be discussions about visual images and words and such discussions do much to increase our students' reading abilities.

A reverse of the process above is to have students read poems or stories and then have them find pictures that fit certain lines, stanzas, or characters. Then discuss why they chose a particular picture, and how it fits with the picture created by the words. Students can also create a visual-verbal vocabulary board. New vocabulary items can be introduced by having students find a picture or a series or pictures that fit the word. Or pictures can be brought to class and students can find words that fit the picture. It is often interesting to see and to discuss the variety of pictures that students bring in response. Such word-picture exercises can be a regular part of instruction, but the words worked on need to fit in naturally with the reading and other activities students are engaged in. The exercise will be a failure if the experiences with words are isolated from other experiences that students are having.

Another way of promoting reading that allows students to create and to feel success is the making of pictures with or without words that tell a story. James Thurber's "The Last Flower" is an excellent example, as is the "Dog and the Bug." Jules Pfeiffer's satiric comics that often appear in national magazines are good examples of picture narratives. What is needed to make a picture narrative is a story that a student can illustrate through photographs, drawings, abstract figures, or cut outs. The illustrations are sequences and a story line is either wirtten in or the pictures speak for themselves. These stories can then be looked at and read by the class. They can be displayed on a bulletin board, put onto slides or on transparencies, or shown on the opaque projector. Of course, professionally produced picture narratives can be used in class to stimulate reading. Students enjoy bringing them to class to show and to read.

Film also can stimulate reading. A paperback publisher's survey a few years ago found that the sales of a paperback book increased when the film made from it was released. As English teachers we should take advantage of this fact. Today there are dozens and dozens of films available that are visual-verbal interpretations of short stories. For example, Encyclopedia Britannica has produced an interesting series of films, including "Bartleby, the Scrivener" by Herman Melville, "The Lady and the Tiger," "Young Goodman Brown," "Dr. Heidigger's Experiment," and many others. Other films that are readily usable in the English classroom also exist, such as "Occurrence at Owl Creek Bridge," Arthur Miller's "The Reason Why," "The Hangman," many of Poe's short stories, and so forth. These films can be shown to students, and then they can be given the short stories to read. Many of them will eagerly turn to the stories after they have seen the films. Sometimes a comparison of the film rendition and the story can prove very worthwhile. Of course, as films are made of novels we should try to have these available in our rooms so that students can have easy access to them. We should try to use as many shortened film versions of novels as possible, if the feature length films are not available. We also should encourage students to see film versions of novels that come to local theaters. If possible, we should arrange for our classes to take field trips to elected films. Film can become a promoter of reading, so we need to link ourselves up with our local library film collections, with the university library film collections, and with any film collection around that can help us do our jobs as teachers of English and teachers of reading.

In addition to films, filmstrips of short stories and novels can be used to promote reading. When I taught reading, I found that students enjoyed running the filmstrip projector and reading the filmstrips to themselves and to fellow class members. Often, though not always, they sought out the story or the novel introduced to them on filmstrip. Because of the enjoyment students got from reading filmstrips I tried to get as many as I could. I commandeered all of them in the school that no one was using, because I found that students who would not read the filmstrips about literature would read the science, social studies, or history ones. Often the job of promoting reading means using materials that do not strictly fit under the rubric "English." Often a school has an abundance of unused material that could prove useful in reading. A little checking around can reveal a lot that an enterprising teacher can utilize.

An enterprising teacher can also use games to teach reading. High school students, like younger children and adults, enjoy playing games. This natural pleasure in games is invaluable for promoting reading. All kinds of games now exist that improve reading skills. Many available from commercial publishers teach basic reading skills, especially to elementary school children. But more sophisticated kinds of reading games for high school students exist--Monopoly for example is an excellent reading game, for it develops skills in following directions and remembering important rules (details). Special games in semantics, on politics, on poverty, are available in stores in almost every community. Word games like Probe and Scrabble are available, along with more schoolish games like The Propaganda Game and Queries 'n Theories (Autotelic Instructional Materials Publishers, New Haven, Connecticut). We should encourage our students to play such games, because it is one way of insuring that students get the needed repetition for developing certain skills. The teacher can also make special games for individual students in order to work on particular problems and skills. I have also found that students enjoy making games for each other--games that frequently develop skills, vocabulary, and knowledge. Students have made games dealing with affixes, Latin roots, phonics rules, ordering, sequencing, knowledge of parts of a book, knowledge of the use of the library, and so forth. The result of all this activity is a room full of professional games, teacher-made games and student-made games, all of which help students develop needed reading skills painlessly. In fact, students actually have fun learning through games and it is difficult to understand why some teachers feel guilty when they see their students enjoying learning. If students enjoy games and they help us do our job, then we should not hesitate to use them.

Students also enjoy making collages. This is an old activity but one that still is extremely valuable for promoting reading and for insuring success. Simply put a collage is a collection of words, or words and pictures, or pictures, or words, pictures and objects, all of which focus on an idea or theme, and which are combined in such a way as to make a statement. Some use shape to reinforce their central idea. For example, a collage called "A Barrel of Laughs" was made out of a real barrel with words such as "smile," "laughter," "giggle," and pictures of people smiling, laughing and giggling pasted on. In this case, shape, object, pictures and words were all used to reinforce the central idea. This collage required the student to seek out words that supported his central theme of laughter. He had to search through magazines, brochures, and newspapers to find just the right words. In doing so he had dozens of reading experiences. When students know they are making something others will enjoy, searching through magazines, brochures and newspapers makes sense. They are willing to read hundreds and hundreds of words in order to find the words that fit their creation. This is not a meaningless activity because something will be created, and in the process of making the collage they learn to select and edit around a theme, and they learn to make choices. Now sometimes it's useful to have two students work together, for often one will have a reservoir of vocabulary that can be very useful to the other. Two people talking around an idea can often come up with many additional words that they might not think of alone. Of course, in the classroom we should have readily available thesauruses, dictionaries, and other reference books that can help students find the words they need. Collages entitled SCHOOL, MYSELF, WHAT I LIKE, ENGLISH, and so forth can give us useful information about our students. This information can prove helpful in suggesting stories, poems or novels that a particular student might like. The more we know about our students, the better chance we have of getting the right book with the right student.

Finally, the most obvious medium for teaching reading is books. But we need to break from the traditional classroom notion that we need sets of books: 30 readers, 30 literature books, 30 of whatever. What is needed is a variety of kinds of books to go with the variety of students we have in our classes. We want a variety of reading materials so that we may have a variety of books that will appeal to different needs, different interests, and different backgrounds. The variety should include photograph collections such as the FAMILY OF MAN, and unusual collections such as Mary Ellen Solt's CONCRETE POETRY; A WORLD VIEW, and foldout books like those made by the Chinese. We need unusual books using unusual kinds of print, layouts, pictures, drawings, books that attract the student to them. We want art books, science books, books on spiders, books on volcanoes, on dinosaurs, on the history of words, on inventions, unusual stories, horror stories, the GUINESS' BOOK OF WORLD RECORDS, catalogs of flowers and bees. In other words, we want books of all kinds that say to the student, reading is more than simply going to a reader or going to a collection that everyone else must go to. Reading is a fully alive activity that includes all of life and everything around us.

There is a good reason for having a variety of books available in the classroom itself and not just in the library. The reason is that such books can serve as models for student-made books. One of the greatest resources for reading in the classroom is the writing of students. Students are much interested in what other students have to say. They are intrigued by each other's stories, by each other's lives, by each other's interests, and they will readily seek out what another student has written. Their behavior is much like ours was when we sought out what somebody wrote in the yearbook or in our gripebooks or memory books. So what we need to do as teachers of English is make a concerted effort to have students make their own books. (A guide for binding books will be sent on request from the author.) Such books can be made by high school students for elementary school youngsters; they can be illustrated with photographs, with drawings, with cutouts, with objects, with any kind of material that enhances the beauty of the written word. When the book is completed, students can be given time to go into elementary school classrooms to read to younger children. If this is done on a steady basis, it can spark enthusiasm for reading and writing throughout a school system. Students can make their books about things that they are doing in other classes, or they can make collections of stories and poems. Of course, everything in a book need not be made by students. They can include favorite sayings, lines and poems from writers they admire. They can also make their own anthologies around whatever themes they wish. Whatever they put together can be shared with fellow students and should help foster a community spirit of writing and reading.

When I taught at a junior high school in Ohio, I found that because our students were encouraged to write so much, a literary atmosphere permeated the school. People cared about what other writers were doing, and they were reading what other writers were writing. Not only were the more advanced students reading it, the students in the remedial reading classes were too, and they themselves were becoming authors. So making books is another way of fostering reading. The books can be autobiographies, collections, anything. What is important is that they become instruments not only for increasing our students' writing and reading ability, but for giving them pride in themselves for the things they make.

The point of all this is that we need a total productive environment in the school for reading to be nourished and to grow. In our English classrooms we need to take more advantage of the media around us, the media that our students are exposed to daily, whether on tape, on the radio, on television, in magazines, or wherever. We need a reading environment that includes the productive and creative lives of students, one that makes them and their creations the center of reading, for it is in this way that long-lasting habits of reading, reading with a purpose, will come. And as teachers of reading we need to constantly ask, what is in this for our students, not what is in this for us. Will they see the purpose for what they're doing? Will they see a purpose for themselves? Will they enjoy what they are up to? We, as English teachers, have learned to love literature and by that very fact we have enjoyed reading. We have read for purposes that give us pleasure, and we must always be sure that as our students read, they too are feeling some of that pleasure.

HOW TO TEACH READING SURVIVAL SKILLS IN THE ENGLISH CLASSROOM

Joyce Hogan, Fremont Junior High School, Mesa
Susan DeKavallas, Fremont Junior High School, Mesa

The scope of this article will not involve a justification for teaching reading skills in the English content area, but rather will provide the reader with some practical ideas concerning the teaching of these skills that can, hopefully, be adapted to any secondary English classroom. The teachers at Fremont Junior High School, where both of us teach, operate their classrooms using Herber's premise that as secondary teachers, we must no longer assume that students come to our classes equipped with specialized reading skills. (Harold L. Herber, TEACHING READING IN CONTENT AREAS, Englewood Cliffs, New Jersey: Prentice-Hall, 1970.)

Fremont draws from a basically lower-middle-class community, with the majority of parents not having finished high school, and working as laborers or blue collar workers. Because of the location of Fremont (East Mesa, with desert privacy), there is a small facet of the student population that is dichotomous to the majority, and these students come from upper-middle-class homes with parents in white collar professions. Ten percent of the student body of 1200 is Mexican-American, there are eight Negro students, sixty students from Ft. McDowell Indian Reservation, with the remaining majority of the student body being Anglo. Sunshine Acres Orphanage and Arizona Girls' Ranch are within the boundaries of Fremont, and there has been a Title I Program for the economically and culturally deprived students for the past seven years. The open classroom is a basic part of Fremont's philosophy, and teachers are indoctrinated to use the diagnostic-prescriptive approach to classroom management. A full-time reading resource teacher maintains a resource center for the teachers and works with content area teachers to maintain a total school reading program. Two other reading teachers work as team reading teachers, one in the Seventh Grade House and the other is in the Eighth Grade House. Both Houses are in the Westinghouse PLAN Program, and math, language arts, and social studies core are taught there.

Our English program is based on the necessary skills, as dictated by the Mesa District in formulating the Level 9 Mesa Reading Proficiency Test to comply with state reading requirements. The student must show 75% proficiency in the following areas in order to pass the high school graduation requirement test:

Synonyms
Homonyms
Context Clues
Main Idea, Details
Comprehension
Sequence
Author's purpose
Propaganda
Reference Material
Cause and Effect
Comparison and Contrast
Literal Meaning
Logical Conclusion
Implied Meaning
Fact and Opinion
Maps, Graphs, Charts
The Dictionary

Each of the above skills can easily become a part of the English curriculum. Each of the following sections is designed to present some alternative activities that have been used successfully in Fremont Junior High School's English program to reinforce these skills.

LISTENING UNIT

Listening is an area that teachers tend to neglect in the teaching of language arts. Not only should listening be taught with the express purpose of improving listening skills, but also as an aid in teaching reading skills. The transition from the teaching of listening skills to the mastering of reading skills is relatively easy.

The listening unit can be planned for as few as two weeks or as many as six weeks, depending on how much time you wish to devote to each skill or how many skills you wish to cover.

Students will listen to a recording of a short article, or several paragraphs, and will be asked to write down what they think the main idea is in each. Class discussion follows immediately, and the student then can decide if his choice of main idea was correct.

NOTE: Giving the students lots of practice with main idea and supporting details is a tremendous help to them when they learn to outline written or oral material. You can make it a game with them. After they listen to a short article, for example, give them a list of details and let them recall the main ideas that these details support.

Using popular songs is an excellent way to help the students put details in proper sequential order. We used the record, "By The Time I Get to Phoenix" as a starter, asking the students to list the approximate time of arrival in each city through clues given in the song.

Listening to summarize should be a natural follow-up for main idea-details and sequence study. The students should be reminded to use these previous skills when summarizing.

Written exercises were given the students, then listening exercises, for the skill of following directions. An example of a question in the written exercise would be: "Write your mother's first name on the fifteenth line of your paper." One of the listening exercises gave the direction for making a toy, and if the students followed them precisely, the end result was a properly constructed toy. Another phase of learning to follow directions had the students taping their mouths and able to communicate only using written materials. The students found it difficult at first to give precise written directions, but were quite adept at the end of the period.

In teaching the students to set a purpose for listening, the poem "Barbara Allen" was used, the record, "Sad Lisa" by Cat Stevens, "Lazarus and the Dragon" from mythology. Students were "walked through" a question sheet before each exercise. NOTE: Every type of question can be used in this exercise. We used many comprehension questions in the beginning, and when inference questions were used, the students were asked to justify each answer they gave.

A fun lesson to study vocabulary used noises on tape, and students were asked to describe them using a list of vocabulary words furnished by the teacher.

Author's Purpose was taught using James Taylor's "You've Got a Friend" and Carol King's "Beautiful." Students were asked to describe the mood that each selection was attempting to set.

Putting Mini-Mysteries on tape without the conclusion is an excellent way to teach the students to find the logical conclusion. Often, some of the students' conclusions to the stories were more exciting than those that the author had made.

NOTE: Many more of the important reading skills can be introduced through listening lessons, but it is important to relate, for the students, these skills in reading. It can be done gradually by eventually letting the students read a copy of what they are listening to, and then after some time, remove the listening aspect altogether.

READING CORNERS IN THE CLASSROOM

A small corner of each classroom was equipped with paperback books, donated by the librarian and provided through an all-school book and magazine donation drive. The books were placed in wheelbarrows, troughs, etc., to allow the students to "dig" to find reading material, which adds to the feeling of personal choice and is used as a motivational factor. (Daniel L. Fader and Elton B. McNeil, HOOKED ON BOOKS, Berkeley: Medallion, 1970.) Students were allowed to read for fun, or could get extra credit by doing written assignments that were adaptable to any book. A form that included many of the reading skills were used; individual reading "recipe" cards (commercially devised) were used; or students were encouraged to make up a directed reading activity for use by other students in the class. (The latter appeared to be the most popular. Students were delighted to see their work on stenciled materials.) The books were checked out as quickly as they were turned in. NOTE: Do not use materials done on dittos. If a student has any type of reading problem, you are adding to his problems, because the print on dittos is seldom clear. We have found that the re-use factor and the students' greater reading ease justify the small cost difference in the overall view, and now we do all the reading materials on stencils.

CREATIVE DRAMA

Creative drama has proven to be an excellent tool in the teaching of reading skills in the area of language arts. No doubt, this can be an equally effective tool for teaching those same skills in other disciplines.

The first step in teaching reading skills is to create interest. Many students have not learned to enjoy reading fiction, for example, especially if reading itself is a painful experience. These same students fall into the majority who enjoy having stories read to them. Using Creative Drama as a follow-up to listening to a story will provide the class with the opportunity to transfer these images created by listening into reality. The student is asked to relive a character, his feelings, and his conflicts. As he derives more and more pleasure from story dramatization, it only seems natural that he will want to explore more stories and fictional situations on his own, through reading. In this way, Creative Drama can be used as a motivation to get the students interested in reading.

Comprehension is assured; the student cannot contribute accurately to the drama unless he understands what he has read. Some ways to check comprehension might be, for example, to:

1. Have the students read a detailed description of an automobile accident. Let them dramatize the account, and as a follow-up, discuss with the class how accurately they re-enacted the scene.

2. To teach the students understanding of logical conclusions, have them read a story filled with many conflicts, in which the ending has been omitted. Divide the class into small groups and let each group prepare a dramatization of the story and include their original logical conclusion. At the end of the presentations, you may wish to give them the real ending, so as to make comparisons.

While the class is discussing its plans for a story drama, you can be checking to see that the sequence of details is correct. Creative drama seems to develop a sensitivity to the sequence of a story. This, in turn, provides the opportunity for the teacher to note any details which have been left out. Again, discussion is appropriate after the presentations.

Creative Drama can be used to set a purpose for reading; if the student knows that a dramatization will follow his reading of a story, he will less likely be careless or inattentive in his reading.

Attention to new words or unfamiliar phrases is equally important in the students' reading. Vocabulary enrichment can be an essential part of story dramatization or improvisation, and students enjoy displaying new words in the dramatized situation. Often, the words of an unfamiliar period, words in dialect, or even in colloquial English are relished by students.

As your students become more sophisticated in their study of reading skills through Creative Drama, it will provide an easier way for them in learning the main idea. If they are given practice in looking for only the most important ideas to dramatize, then looking for supportive ideas with the guidance of the teacher will be a lot easier for them.

SUSTAINED SILENT READING: SSR

This process may be familiar to many, but we found it a good motivational tool. This was begun in two minute segments. The purpose was purely motivational. Students were told one day in advance that we would have a sustained silent reading period (and the rules were skimmed over), so that they could bring materials to the class to read. Students were allowed to read anything they wished, but had to read for the entire time period alloted. The most important factor for success is that the teacher also brings something to read, and reads for the entire SSR period with the students. Our ninth grade students' SSR periods worked up to thirty minute segments, and their attitudes were very positive. NOTE: Have reams of magazines available. Despite the one day warning, nearly one third of the students forgot their materials. Guard against spending too much class time before starting the SSR period.

MEDIA UNIT

Since today's school age population appears to be more visually than verbally oriented, the study of film and "media" has become increasingly more important as part of the language arts program. (Donald R. Gallo and Mary D. Siedow, "Reading in Literature: The Importance of Student Involvement," READING IN THE CONTENT AREA, Newark, Delaware: International Reading Association, 1972.) Because of union problems and legal ramifications, the names of the television programs used will have to be deleted. If your district has a videotape recorder, this unit is useful for you. The basic idea was built upon a program used in the Philadelphia Public Schools, and much help for our program came from the Reading Consultant for the Philadelphia Public Schools.

Scripts from three major television series (chosen by student vote) and two award-winning dramatic specials for the 1973 season were sent by their producers, put on stencils, and collated by us. Enough scripts were made to provide one per student.

The students were given the script before each presentation, but were not ordered to follow along on the script. It was mentioned that this was the script that was used in filming the program. The program was shown in its entirety. (The slower readers began following along, without fail. We have no explanation for this, but made note of it.)

The next step was to engage the students in lively discussion, particularly stressing inference questions. Written exercises varied: finding the main idea and comprehension questions were stressed in each lesson, and different skills were stressed in different lessons to avoid repetition.

Sometimes students read the scripts aloud in class. NOTE: No student was ever forced to read aloud against his wishes.

The unit then moved into advertising propaganda. Students researched ads by categorizing: (1) Which ads were prevalent at which hours of the day and which days of the week, thus contemplating what ads were aimed at what type of person; (2) What claims were made; (3) What types of propaganda were used. NOTE: For this phase, we had three television sets brought in by students, to cover each network, and this became an "unassigned" homework task. If a student was home sick, he automatically did a tally sheet, thus the networks were well covered for a two-week period.

Silent movies were the final phase of the Media unit. Charlie Chaplin, The Keystone Cops, and W.C. Fields movies were used. (These are available at very low cost from rental companies.) Comparison and contrast skills were emphasized, and creative writing exercises emerged from this.

Each skill listed at the beginning of this article was covered in the Media unit, except for the Maps, Graphs, Charts skill. At Fremont, this unit was for our ninth graders, and the entire fourth quarter of school was needed to complete it.

According to Thomas and Robinson (Alan H. Robinson and Ellen Lamar Thomas, IMPROVING READING IN EVERY CLASS, Boston: Allyn and Bacon, 1970.), you can increase the reading power of your students by the way you make your assignments. An effective assignment can salvage countless working hours for students, hours which otherwise would have been wasted in clumsy, inefficient study. Avoid assigning busy work. Reinforcing the reading skills of students can become dull and repetitious. It is our contention that greater success will occur if student interest is captured, if great use is made of non-reading resources, and if the teacher approaches the task in a positive manner. Each classroom-tested idea presented in this article was the result of much pre-planning and teamwork on the part of Fremont's English teachers, and all are truly co-authors of this article.

CRITICAL LISTENING

Thomas G. Devine, Boston University

In a society where freedom of speech assures equal rights to the honest advocate and the demogogue, critical listening becomes a matter of major importance. Professional persuaders, whether politicians, advertisers, pleaders of causes, teachers and professors, demagogues, or barkers at county fairs, have always known, with Hitler, that "It is in their listening that people are most vulnerable." But now the ubiquity of radio and television make it possible for skillful speakers, honest or unprincipled, to reach enormous audiences. They are in a position--as never before--to shape public opinion, influence voters, and affect behavior. Speakers representing the dominant ideology are able to communicate and reinforce that ideology on a scale unimagined in even the recent past.

Listeners are bombarded with words, many of them intended to mislead, distort, confuse, and corrupt. Yet, while speakers continue to develop the skills of persuasion, listeners have not learned to listen critically. As Wendell Johnson noted almost twenty years ago,

> As speakers, men have become schooled in the arts of persuasion, and, without the counterpart of listening, a man can be persuaded--even by his own words--to eat foods that ruin the liver, to abstain from killing flies, to vote away his right to vote, and to murder his fellows in the name of righteousness. The art of listening holds for us the desperate hope of withstanding the spreading ravages of commercial, nationalistic, and ideological persuasion. (Wendell Johnson, "Do You Know How to Listen?," ETC, Autumn, 1949, p. 3)

This, therefore, is a description of one continuing study in critical listening. Its intent is to persuade teachers and curriculum specialists to reconsider their thinking about the place of critical listening in the total English curriculum. It is hoped that teachers will discover (1) that critical listening can be taught, (2) that it can be taught economically, in connection with other learning activities, and (3) that students at all intelligence levels can profit from well-designed lessons.

DEVELOPING THE ORIGINAL MATERIAL.

After various attempts to affect the critical thinking abilities of pupils, the investigator wrote to distinguished specialists in psychology, semantics, reading, and education and asked them to select, from a list of some forty higher mental processes associated with critical thinking, those which seemed most significant and most possible to teach effectively to junior high school pupils. This survey led to the selection of five critical listening skills (1) recognizing the bias of a speaker, (2) recognizing degrees of competence among speakers to speak about a given subject, (3) recognizing the inferences that speakers make, (4) distinguishing between fact and opinion, and (5) distinguishing between report and emotive languages.

Ten lessons based upon dramatic situations, two for each critical listening skill, were developed. Then the situations were tape-recorded by students and teachers. These situations were at least somewhat familiar to pupils; a school committee controversy about extending the school year, a televised discussion of cigarette advertising, the purchase of a used car by a high school pupil, the effectiveness of certain household products, an investigation of an automobile accident. A Response Booklet was prepared for pupils so that they could follow the discussions and respond to certain items suggested by the teacher-narrator.

A SAMPLE LESSON

The scope and nature of the lessons may be assessed by an examination of the beginning of Lesson Seven, "Recognizing and Evaluating a Speaker's Inferences":

INSTRUCTOR: In the last two lessons we were chiefly concerned with the confusion that often results when statements of opinion are mistaken for statements of fact. In the present lesson, we shall study the way the human mind itself works as we examine the difficult study of inferences. To approach today's lesson on inferences, we shall use a somewhat round-about route and very odd beginning. So, if you are ready, here is today's lesson in critical listening.

(Sound effects--A dog bark and gunshot)

Well, what do you think you've heard? Because I can't ask the students in the class who are listening to this lesson, let me ask some of the boys who are on this side of the microphone. What do you think you've heard?

PETER: Could've been a mad dog. A policeman might have had to shoot it.

DAVID: It might have been a burglar doing the shooting. He could've been trying to enter a house at night. When the dog attacked him, he lost his head and shot it.

JOHN: The dog might have been very old or very ill. We stayed at a farm in New Hampshire last summer and that happened. The farmer down the road had to shoot his dog.

PETER: Of course, we're all assuming it is a dog and a shot. Other animals bark, It might be a seal. It could have been a human being imitating a dog.

INSTRUCTOR: I'm glad to see a note of doubt creep into this discussion. Because, of course, we cannot tell what is really going on. We've heard something that sounds like a gunshot. The story we make up in our minds to explain these sounds results from guesses. And this brings us right into today's lesson. Most people think that because their hearing is good, their listening is good, too. But psychologists and other scientists who have studied listening and thinking have shown us that there is a big difference between simple hearing and listening. In listening, the mind must be at work and the sounds that come into our ears must be "translated" or made meaningful. In other words, an animal or even a telephone receiver can take in sounds, but a brain is necessary to make sense of the sounds. You just heard two sounds. By themselves they don't have much meaning. It is necessary for our minds to go to work and give them meaning before we can say these sounds tell a story. And--sometimes--our brains play tricks on us and can easily tell us the wrong story. Listen to the same two sounds again.

(Sounds Repeated)

DAVID: I still say it could have been a burglar.

PETER: Or a mad dog.

JOHN: And it could have been a very old or sick dog. But--I'll admit we can't tell.

INSTRUCTOR: And again let me point out, that on the basis of what we heard, we can't tell what has happened. We can translate what we heard into language and say (1) a dog barked and (2) a gun fired. But we cannot accurately say what has happened.

JOHN: But the three of us just tried to.

INSTRUCTOR: But you don't know whether you're right or wrong.

PETER: We are just making guesses. We made three guesses based on the different things we heard.

INSTRUCTOR: Right. That's exactly what you did. You made three inferences.

JOHN: Inferences?

INSTRUCTOR: The sounds that come into our ears, whether they are words or noises, are bits of evidence or clues. We take these bits of evidence, these clues, and we make inferences,--or to use Peter's word, "guesses."

DAVID: Then the word inference is a synonym for guess.

INSTRUCTOR: Let's say that it is a more scientific term. I don't like to say that it is a guess exactly. A few seconds ago, you heard a dog's bark and a shot. Peter made the inference that it was a mad dog being shot. David said a burglar shot the dog. John made the inference that it was a very old or sick animal being mercifully killed. You all took the little evidence you had and made inferences.

DAVID: People do this all the time, don't they?

INSTRUCTOR: Of course, they do. And you'll see in a moment how this can be done in an acceptable, scientific manner. You'll also see how people make inferences without knowing or suspecting they are inferences and then act as if the inferences were the absolute truth. We must examine one other point first. In the case of the dog bark and gun shot, we were working with sound clues. Can you think of any cases where inferences are based on sight clues?

PETER: If you see a man with calloused hands, you can make the inference that he is a construction worker or a carpenter.

DAVID: Oh, no, you can't. He might be a man who works in an office all day and comes home at night to work in a home workshop. He could be a lawyer who is building an outdoor barbeque for all we know.

PETER: All right. You can make the inference that he works with his hands though. Right?

DAVID: Right. But that's all. Here's another case. If you see a woman wearing a mink coat and diamonds, you can make the inference that she's rich.

PETER: Oh, no, you can't. Maybe she rented the coat and diamonds just to make a big impression at a party. She may have borrowed from a rich friend.

JOHN: I can think of another case. My father's car sounded funny. There was a ringing noise coming from under the hood. My father tightened everything in sight, and we fooled around with it for an hour. But the ringing stayed! We finally had to take it to a mechanic. He listened to the same sound and immediately knew what it was.

PETER: What was wrong?

JOHN: The radiator cap wasn't screwed on tight enough.

INSTRUCTOR: This story of John's brings us to our next point. Inferences can be correct or incorrect. The mechanic made an immediate inference that was correct after John and his father tried several inferences that weren't correct at all. What seems to be the difference between a correct and an incorrect inference?

PETER: A correct one explains the facts.

INSTRUCTOR: Do some people make better inferences than others?

JOHN: Well, the mechanic was an expert. Maybe an expert's guesses are better than the average person's, because he knows what to listen to and what to watch for.

DAVID: Maybe he's had more practice in making inferences in his field.

INSTRUCTOR: Right. What person would be expert at making inferences in a particular field?

JOHN: A scientist.

INSTRUCTOR: A scientist has been educated to know what to listen for and look for. In the laboratory, he has to make inferences because these are what lead to the solutions of problems.

JOHN: He has to try out his inferences though.

INSTRUCTOR: Of course. As long as an inference remains untested, it is still an inference. It might be pretty good, but it is an inference. Can you think of someone in literature who amazed everyone with his skill in making inferences?

DAVID: Sherlock Holmes!

INSTRUCTOR: Of course. In the Sherlock Holmes stories, Arthur Conan Doyle has presented us with some excellent samples of inference-making by Holmes. It's interesting to note that Doyle patterned his fictional detective after a doctor he knew in medical school. Why would a doctor have to make inferences?

PETER: Well, when a patient comes and says this and that are bothering him, the doctor looks for other bits of evidence, such as a high temperature and so forth, and then makes an inference.

JOHN: Except the doctor calls it his "diagnosis."

INSTRUCTOR: Right. You'll notice that Sherlock Holmes' inferences are sometimes almost too good to be true. They do provide us with beautiful samples however. Here is sample from Holmes. This is a dramatization of the beginning of a Holmes story in which the great detective makes several inferences.

A selection from the lesson on fact and opinion shows how the Response Booklet was used.

INSTRUCTOR: You might be helped to see this better if we examine how one speaker's mind works as he makes an inference. Mr. Brown, I understand that you are quite an amateur meteorologist. Tell us how you go about predicting the weather.

MR. BROWN: Well, I look at my barometer over there and I note that it has risen several points during the past two days. I observe the cloud formations we've been having and on the basis of the accumulated evidence I make a prediction or inference that we'll have good weather tomorrow. Of course, I'm strictly an amateur. I don't have all the instruments I need to gether evidence.

INSTRUCTOR: Find the Letter B under Lesson Eight and you'll see that Mr. Brown's comments have been grouped under two headings. Under "Evidence" you'll see two factual statements: (1) "The barometer has risen several points," and (2) "The cloud formations are the kind we usually have before good weather." Under "Prediction" you'll see an inferential statement: "We'll have good weather tomorrow." Beside the Letter C you will see three more statements about the weather. Printed next to each statement are the words, "Fact," "Opinion", and "Inference." I am going to read these statements aloud with you and then pause. During the pause you are to check the word that best describes the statement.

1. It is a cloudy day.
2. I believe we are going to have rain soon.
3. This city has the worst weather I have ever seen.

(Five second pause)

How did you classify these statements? Can a second person check to see if it is cloudy or not? If number 1 can be verified, then it must be factual statement. Number 2 is a prediction. The speaker has examined the evidence in the factual statement and come to the conclusion that it will rain. Number 2 is a good example, then, of an inference. Number 3, on the other hand, is an expression of the speaker's feelings, so it must be labeled an opinion.

THE ORIGINAL STUDY

Two groups of ninth-graders were equated in respect to age, sex, and scores on tests of intelligence, reading achievement, listening comprehension, critical thinking ability, and a test of critical listening constructed for the experiment. The 225 pupils in the control group and the 220 pupils in the experimental group attended junior high schools in four Massachusetts communities chosen because they included distinctly lower-, middle-, and upper-class neighborhoods.

Later students in the experimental group listened to the tape-recorded lessons and made appropriate responses in the Response Booklet. After the final lesson, tests of reading, listening, critical thinking, and critical listening were again administered to both groups.

FINDINGS

When the test data were analyzed, it was discovered that:

1. The recorded lessons in critical listening were effective in promoting growth in the five critical listening abilities selected for the study. The difference in mean gains between pre-and post-test scores on the TEST OF CRITICAL LISTENING yielded a critical ratio of 7.30, statistically significant at the .01 level.
2. The lessons were effective in promoting growth in critical listening at four levels of mental ability. The experimental group was divided into quartiles on the basis of scores on a group classification test. Then T-tests were run on pre-and post-test scores for each quartile. The differences in means yielded critical ratios of 7.10, 9.29, 8.80, and 9.18, from lowest to highest, and significant at the .01 level.
3. The relationships between critical listening and intelligence, critical thinking, listening comprehension, and reading comprehension were substantial. Scores on the critical listening test and other tests yielded the following correlation coefficients:

Intelligence test	.59
Critical Thinking Appraisal	.68
Listening Comprehension	.61
Reading Comprehension	.65

LIMITATIONS

Obviously, this critical study had limitations: (1) administration of the pretest in critical listening may itself have promoted growth in critical listening, (2) only one form of the test was available, (3) the original study lasted only four weeks, and (4) the demands of the controlled experiment did not allow for optional student performance because students were not allowed to interrupt the recordings to ask questions or discuss the content of the lessons.

IMPLICATIONS

Despite these limitations, certain implications may be drawn from the study:

1. Students generally can learn to listen critically. This implication from the study seems valid and is particularly significant because many teachers have held that it is impossible to directly affect the thinking processes of children. However, if it is possible to improve five critical skills associated with certain higher mental processes involved in critical thinking, then it may be possible to improve the critical thinking of students.
2. Low-scorers on intelligence tests can learn critical listening skills as

well as high-scorers. The data from the study suggests that intellectually less-able pupils generally can learn to evaluate information coming to them through their ears as well as other pupils. This implication is significant because these pupils are generally not going on to higher education, many will drop out of school, and most will be victimized by advertisers, salesmen, politicians, and pitchmen of all varieties.

As noted in the introductory paragraphs, a need to teach critical listening exists. At a time of intense commercial and ideological exploitation of mass media, when politicians and governmental agencies work to influence opinion, when various national and local forces seek to maintain dominant ideologies, at a time when even the credibility of a president is questioned, the need for effective teaching materials and for further research in critical listening is a high priority item in American education.

EVALUATING SOME READING RELATED FACTORS IN THE ENGLISH CLASSROOM

Bert Parrish, Marcos De Niza High School, Tempe

Most teachers recognize the need and the importance of knowing their students. The first week or two of any course is spent getting acquainted. The good teacher plans a variety of activities and methods in order to assess the abilities and personalities of the students. "Knowing the students" is relevant on both a personal and diagnostic level. A teacher must know what the students can and cannot do; what they like and dislike; what they want and do not want. Before a teacher can begin effective instruction, two factors must be evaluated--the students and the material. The interests, ambitions, backgrounds, desires, and attitudes of the students must be ascertained. Once this is done, all available materials need to be evaluated, and the most suitable for the students and course objectives should be selected. This article suggest several classroom diagnostic techniques that will help the teacher gather this valuable information.

EVALUATING THE MATERIAL--READABILITY FORMULAS

Many readability formulas have been developed to determine the level of difficulty of materials. The formulas range from the simple to the complex, from the time-consuming to the quickies. One of the most reliable of the simple, easy-to-administer formulas is the one devised by John Edwards and Richard Simmitt.[1] It is based, as most formulas, on sentence length and word difficulty in terms of syllibication. A class or student assistants can be taught how to derive readability scores. Thus, paperback libraries and possible supplemental materials can be evaluated quickly according to the following directions and tables:

1. Select three or more samples at random from the book (front, middle, and back).
2. Count off exactly 100 words in each sample.
3. Count the number of sentence closures (.?!:;) in each sample of 100 words. If more than five words follow the final closure, add one to the count.
4. Divide the number of words by the number of closures to determine the number of words per sentence (or use the first table below).
5. Count the number of syllables in each sample. Single numbers and letters, series of numbers or letters, titles, and proper names all count as one syllable. Endings (ed, ing, s,es) do not count as an extra syllable.
6. Compute the average (of all samples) sentence length and syllables.
7. Convert the average number of syllables by the second table.
8. Add the average words per sentence to this converted score for readability score.
9. The readability score can be converted to grade level by the third table below.

TABLE I

CLOSURES	SENTENCE LENGTH
1	100
2	50
3	33
4	25
5	20
6	17
7	14
8	13
9	11
10	10

TABLE II

SYLLABLES	CONVERSION	SYLLABLES	CONVERSION
100	28	195	109
105	32	200	113
110	37	205	117
115	41	210	122
120	45	215	126
125	49	220	130
130	54	225	134
135	58	230	139
140	62	235	143
145	66	240	147

TABLE III

READABILITY	GRADE LEVEL
32-35	PP
36-38	P
39-41	1
42-44	2
45-48	3
49-52	4
53-59	5
60-69	6
70-79	7
80-84	8

[1] Permission has been given by the authors to reprint the directions and tables of "A Brief Guide to Determine Readability."

11	9	150	71	245	151	85-89	9
12-13	8	155	75	250	156	90-93	10
14-15	7	160	79	255	160	94-95	11
16-18	6	165	83	260	164	97-99	12
19-22	5	170	88	265	168	100-104	13FRESH.
23-28	4	175	[illegible]	270	173	105-109	14SOPH.
29-40	3	180	[illegible]	275	177	110-114	15JUNIOR
41-66	2	185	100	280	181	115-119	16SENIOR
67-100	1	190	105	285	185	120-up	GRADUATE

EVALUATING THE MATERIAL--TEXTBOOK AIDES

None of the readability formulas attempt to evaluate the concept difficulty of material because this varies according to the background, age, interest and intelligence of an individual. Therefore, the readability measure is just a guideline, one factor to consider in your selection of materials. Other factors should be the author's ease and style of writing, the number and the use of study aides such as boldface print, chapter introductions and summaries, glossary, introduction of unfamiliar vocabulary words, emphasis of main ideas, subheadings, footnotes, bibliographies, use of illustrations and questions to guide reading.

Before the final selection of material can be made, the teacher needs to evaluate the abilities and interests of the students. The objective is as close a match between the student and the material as possible. Unfortunately all students are not reading at the same level, so even with appropriate materials, some supplemental books and differientated assignments are still necessary.

EVALUATING THE STUDENT--GENERAL READING ABILITY

The scores derived from a standardized test can be very useful if used properly. The score is just a rough index of general reading ability, usually vocabulary and comprehension. It reveals a range of ability from three months above or below the decimal score. It does not reveal any information concerning the particular skills needed for the specific subject fields. The standardized test score should be just the first bit of diagnostic information the teacher accumulates.

Interpretation of the test score is important. Internal and external factors influence the score. To help your interpretation of the test score, ask the following questions?

What skills does this test include?
Is it an appropriate test for my students?
When was it administered and by whom?
What were the conditions of the testing environment?

Standardized test scores are the most useful to screen those students in need of remedial instruction, for grouping procedures and for a quick assessment of the ability levels of a large group.

EVALUATING THE STUDENT--SPECIFIC READING ABILITIES: GROUP INFORMAL READING INVENTORY

Since the standardized reading test has these disadvantages, an informal reading test developed from the actual textbook is much better and more informative diagnostic tool. It can be constructed, administered, and interpreted easily by the classroom teacher. General and specific reading skills have been identified in each content area. The teacher merely frames questions from the material in the test which tests these skills. An example of an English Group Informal Inventory follows (based on OUTLOOK THROUGH LITERATURE, grade 9, Scott Foresman & Company anthology):

Tested Skill	Sample Item
Parts of the book (3-4 questions)	

Table of Contents	1. What part of the book reveals the main things covered in the book?
Biographical sketches	2. Where would you find information about the author of each of the stories?
Glossary	3. Where in the book would you find the meaning of an unfamiliar word?
Index of Authors and Title	4. On what page does "The Most Dangerous Game" by Richard Connell begin? What is the quickest way to find this page number?
Comprehension (11-12 questions)	Introduce story by exploring student background of experiences on the subject of the selection and pose purpose questions. Students read silently and should be timed to derive speed of reading. A representative selection from the book should be chosen. A readability check would insure it's the same difficulty as most of the book. The following questions are over "The Great day" by Helen Keller, Pages 179-181.
Main Idea	5. Choose the main idea of this story: a. Helen Keller was deaf, dumb and blind. b. Anne Sullivan came to teach Helen. c. It was a glorious day when Helen learned the meaning of language. d. It was a glorious day when Anne arrived.
Recalling supporting details	6. The break-through came with the word a. mug b.doll c. water d. mother
	7. How old was Helen when Anne arrived? a. five b. ten c. six d. eight
Drawing Conclusions: Inference	8. Helen's reaction to going outside was: a. trust b. joy c. anger d. impatience
Interpretation	9. Helen didn't regret smashing the doll at first because she: a. didn't like dolls. b. didn't like Anne Sullivan. c. felt no love for anything. d. was angry with Anne.
	10. Why do you think Helen loved her teacher so much?
Sequence	11. When did Helen learn that words had meaning? a. The day after Anne arrived. b. Several weeks after Anne arrived. c. Months after Anne arrived. d. Before Anne arrived.
	12. What happened immediately after Helen learned what w-a-t-e-r meant? a. She felt sorrow for breaking the doll. b. She was eager to learn more words. c. She cried for joy. d. She ran joyfully around the yard.
Reaction	13. What emotions do you feel from reading this story?
Opinion	14. Do you think Helen had a low, average, or above average intelligence?
Application	15. What do you think this story says to everyone? What is the message of the story?
Vocabulary (7-8 questions) Contextual meaning	16. What is meant by the word renew as it is used in this sentence. "In despair she had dropped the subject for a time, only to renew it at the first opportunity."
Synonyms	17. Write a synonym for the confounding as it is used in

this sentence. "Miss Sullivan had tried to impress it upon that m-u-g is mug and that w-a-t-e-r is water, but I persisted in confounding the two."

Antonym	18. Which word means the opposite of uncomprehending? a. confusing b. not easy to work with c. understanding d. tolerable
General Knowledge of word meaning	19. Select the proper meaning of sentiment. a. affection b. weeping c. tolerance d. regret 20. Select the proper meaning of repentance. a. terror b. remorse c. fondness d. deliverance
Word Recognition (13-15 questions)	21. Divide the following words into syllables and show the accented syllable. 21. persisted 22. hearth 23. quiver 24. penetrated
Prefixes and suffixes	25. What does the prefix in mean in the word immeasurably? 26. What is the difference between a biography and an autobiography? 27. Change the noun child to an adjective. 28. Change the verb continue to an adverb. 29. Change the adjective tender to a noun.
Skimming (3-5 questions)	Use a new selection. The class does not read it, but they look for the answers to these questions. Take note of the length of time of responses. The following questions concern page 18. 32. What kind of a snake do naturalists believe Doyle was describing? 33. What shaped head did the snake have? 34. Do they know for sure the kind of snake that was used in the story?

To administer and score this English-Reading Inventory just follow these directions:

1. Explain the purpose of the test and the reading skills involved.
2. Students will need textbooks to answer questions 1-4 and to read the story silently. The skimming questions also require the book.
3. Provide background information of the story and arouse interest in reading as well as a purpose or general questions to guide their reading.
4. Time the students by noting elapsed time on blackboard every ten seconds. Derive time by this formula--

$$\frac{\text{number of words in story}}{\text{number of minutes}} = \text{words per minute}$$

5. After reading the story, the books should be closed.
6. Count a student deficient in a particular reading skill if he misses the only questions of that skill, or more than one if there are three questions on that skill, or more than two if there are more than three questions on that skill.
8. The text is deemed suitable for the students if his score ranges between 70-90 percent.
9. A Reading Skills Class Profile sheet can be easily made by putting the reading skills across the top of the page and the students' names going down the page in separate columns. Place a check for the deficient areas revealed. Thus, reading vertically will indicate the class pattern of weaknesses, or skills needing instruction. Reading horizontally will indicate

individual weaknesses.

If you would like more information on group informal inventories, consult COMPREHENSIVE HIGH SCHOOL READING METHODS by David Shepherd. The above inventory is an example of an English Inventory based on a modification of his model as presented in this book.

If the group informal reading inventory is too complete for your objectives, or if time is a factor, then a cloze procedure designed by Wilson Taylor can also provide valuable information. This procedure would group the class into three categories of readers in terms of their general ability to handle and comprehend the textbook. The Cloze Technique is discussed and described in many of the books and articles dealing with reading. The Cloze works better with certain aspects of the English curriculum such as Drama, Speech, Mass Media, etc. than with straight literature because a certain short story or novel probably does not represent the difficulty level of the entire course.

EVALUATING THE STUDENT--READING INTERESTS AND HABITS

The following reading interest inventory has been developed by combining the most appropriate questions from three widely used inventories:

1. Do you like to read? Check one answer.
   a little _____ a lot_______ not at all_______ average_______
2. Did someone read to you before you entered school? ____Yes ____No
   If so, did they read to you a little____ a lot______ average_____
3. What are your three favorite comics? How often do you read comic books?
4. What newspapers do you read?
   regularly:
   occasionally:
5. What parts of the newspaper do you enjoy? (Use a "1" to designate the section you like best, a "2" for second best and so on).
6. What magazines do you read?
   regularly:
   occasionally:
7. Who are your favorite heroes (men or women) from the past or present?
8. What do you do in your leisure time (hobbies)?
9. What are your three favorite television programs?
10. How many hours per day (on the average) do you watch television?
11. List your three favorite movies of all time.
12. Have you ever read any books because of the movies you have seen?
13. Whose recommendations do you follow when you read a book?
14. Do you have your own personal library at home? If so, about how many books?
15. What are the three best books you have ever read?
16. What books have you read that you disliked very much? Why?
17. Check the kinds of things you like to read about(as many as you wish)
    romance____
    sports____
    criminals____
    war____
    murder mysteries____
    aviation____
    nature stories____
    scientific experiments____
    politics____
    homemaking____
    hobbies____
    famous people _____
    true life adventure ____
    movie stars____
    plays____
    mathematics____
    animal stories____
    cowboy stories____
    humor ____
    religion____
    how to make things___
    historical tales_____
    poetry______
    art____
    pop music____
    teenage problems____
    science fiction____
    travel articles____
    detective_____
    music____

Careful analysis of the responses to this inventory, combined with any subjective evaluation that the teacher has made from personal contact, can lead to a much greater understanding of the students in terms of reading habits, interests and needs. The results gives the teacher who wants to increase recreational reading the information necessary to encourage pupils in their efforts.

EVALUATING THE STUDENT--ATTITUDE

An incomplete sentence blank form can reveal students' attitudes toward themselves, school, English classes and reading. As a general indication of these feelings, items such as the following are pertinent:

1. I like to read about ______________________
2. When I have English homework I ____________________
3. I'd read more if ________________
4. To me English is _________________
5. I wish _____________________
6. Today I feel ___________________
7. To me books ____________________
8. I think teachers are ___________________
9. In English class, I like to read _______________
10. I think high school is ______________________
11. I am the happiest when _____________________
12. My favorite subject is _______________________
13. My favorite hobby is ______________________
14. My favorite person is ________________________
15. My favorite book is _______________________
16. Reading the newspaper is ____________________
17. Studying English is ________________________
18. When I graduate, I want to ____________________
19. I would like my father to ____________________
20. A sister should ______________________________
21. Literature is _____________________________
22. Grammar and punctuation are ____________________

This form is beneficial early in the semester when the teacher is gathering information about the students in order to get to know them better.

SUMMARY

In summary, an English teacher who would like to collect some useful diagnostic information should do the following:

1. Obtain a readability index on the textbook or major materials the course will utilize. Try to match the difficulty of the material to the ability level of the students.
2. Obtain standardized test scores of the classes.
3. Construct and administer either a group informal reading inventory or a cloze technique with the textbook.
4. Devote some time discussing the importance and value of reading to the individual and society. Assign reading interest inventory to obtain reading habit information.
5. Take about 10-15 minutes so students can fill in the incomplete sentence form revealing attitudes.
6. Collect relevant information from the student's cumulative folder in terms of past grades, difficulties, family information, etc.
7. Observe students for reactions and behavior during silent reading, discussions, and other activities of the course.
8. Develop a personalized record keeping system to record and organize the testing and observational data collected. Refer to it often during the year to plan and check on your teaching. Perhaps retest some aspects at end of the course to ascertain progress.
9. Refer any student with serious difficulties in reading to a reading specialist for further, more individualized testing.

10. Plan effective lessons appropriate to the ability level.

BOOKS ON READING DIAGNOSIS FOR FURTHER REFERENCE

Lou Burmeister, READING STRATEGIES FOR SECONDARY SCHOOL TEACHERS. Menlo Park, CA: Addison-Wesley, 1974.

William Durr (ed), READING DIFFICULTIES: DIAGNOSIS, CORRECTION, AND REMEDIATION. Newark, DE: International Reading Association, 1970.

Robert Karlin, TEACHING READING IN HIGH SCHOOL. Indianapolis: Bobbs-Merrill, 1973.

Dave Shepherd, COMPREHENSIVE HIGH SCHOOL READING METHODS. Columbus, OH: Charles Merrill, 1973.

Ruth Strang, READING DIAGNOSIS AND REMEDIATION. Newark, DE: International Reading Association, 1968.

LITERATURE TO REALITY IN THE ENGLISH CLASS: FIVE METHODS FOR CLASSROOM USE

Georgeann Pye, Arizona State University student

If we as teachers of English insist that what we call "literature" is about the human beast and its values, we cannot hide behind sustained metaphors and lyric verse; we must take whatever truth is supposedly revealed into the lives of our students, who may be more naive than we can imagine. There are many methods available to us.

We have all been exposed almost exclusively to the lecture method and will probably tend toward that used, abused, and misused method. There are, however, a variety of methods to teach any one work of literature and just one concept from any work of literature.

To illustrate that one work and one concept can be taught in a variety of ways, I have chosen one short story, "Way in the Middle of the Air" from Ray Bradbury's THE MARTIAN CHRONICLES (NY: Bantam, 1972, 180 pp.).

One need not use all of the five methods which will be described; indeed one would not want to focus so much time on one story, particularly the one I have chosen. I will give descriptions for five methods which can be used and adapted for an infinite number of uses. Examples for possible uses and the directions for the use will be given for each of these methods: case, brainstorming, class discussion, review, and inquiry.

"Way in the Middle of the Air," set in a provincial southern town in the year 2003, is one of the more limiting stories in the book because there are fewer major themes that can be extracted after reading it than there are with other Bradbury stories. This story was chosen because it is one of the more limiting stories. It is about pure hate and rage. The white townspeople are totally surprised to learn that a total emigration of Blacks to Mars is imminent. Samuél Teece, proprietor of the local hardware store refuses to let them go. Teece reminds two of the Blacks of debts owed him and refuses to forget those debts. The whites surrounding Teece pass the hat and cajole him until he finally gives in. He remembers his favorite sport which included a trick or two with a shotgun and rope after he knocked on a shanty door and he wonders what he will do now. As he drives off toward the launching site, he resents the neat little piles of treasures left by the blacks on the side of the road and he veers from one side of the road to the other smashing the reminders to bits. His car plunges off the side of the road and he is thrust through the windshield. Unharmed, he returns to town and announces with pride about one of the Blacks, "Right up to the end, he called me 'Mister.'" The rockets do take off as planned despite Samuel Teece.

The story of black versus white is trite by now; but hatred between groups is still universal. The Blacks are portrayed with all the dignity Mr. Teece lacks, and, making his closing remark even more ironic.

For our purposes this story will be used as a part of a unit on science fiction, frequently the conscience of the future. For this reason the concept chosen for illustration is, "Man's lack of respect for a portion of his own species could bring about calamity for all."

Now, what do we do with it? After appropriate dissection, we will be able to bring the concept to the student. First we will examine the case method.

THE CASE METHOD

A case is a story with an issue based on a major conflict in a work of literature. Usually mimeographed for each student, it is read and studied individually and then discussed or debated. The single-incident case sets up a conflict within one person and then stops. The students must decide what the protagonist should do next. Because of the discussion in class, each student must become aware of the feelings of his fellow students.

The case method permits students to analyze a concept by focusing on human relationships, feelings, and their consequences. The case can be easily written by the teacher and is successful in provoking controversy for situations which have no easy solutions. All cases involve the human emotions and all cases lead to generalizations that apply to other situations.

When to use the case method--Literature abounds with conflicts about the human and its relationships. It is difficult to imagine a situation in which this method could not be used. A few examples of possible uses and cases which could be developed follow:

1. A brave individualist chooses to remove himself from a corrupting society. (The works of Rousseau, Wordsworth, pastoral sonnets of Wyatt and Surrey, Thoreau's WALDEN, Cooper's LEATHERSTOCKING TALES, Edward Abbey's THE BRAVE COWBOY are some examples. The list is virtually endless).

   John, a high school junior, deplores the constant bickering, competition, and money grabbing of his alcoholic parents, whose only communication with him is of a blaming or belittling nature. He lives in a comfortable suburban house, but he knows of an isolated cabin about thirty miles north of here. . .

2. A person must not permit himself to be manipulated by others. (Many works exist on this theme such as Shakespeare's KING LEAR and Emerson's "Self-Reliance.")

   John is an idealist who prides himself on his independence. He is about to make the honor society and is proud of his scholastic accomplishment. He totally disagrees with his teacher about one crucial result of the French Revolution. His teacher is one who is likely to fail a student who does not parrot the "correct" ideas. John is about to take the final exam. . .

3. A person must see beyond appearances if he is to perceive reality. (Most of Shakespeare's works have this theme embedded in one way or another. Most notable are KING LEAR, MUCH ADO ABOUT NOTHING, and THE MERCHANT OF VENICE. There are many other works including some adolescent novels.

   Nancy thinks she is the world's greatest actress. Another member of the cast feels that her overdone performances will ruin the entire production. Should he tell her before the group goes in to final rehearsal?

Although there are many kinds of cases for many kinds of uses, the single-incident case lends itself well to the literature class and is the easiest to write. Use the conflict or concept which plays a major part in the work of literature as the basis for the conflict. Make certain that the protagonist is about the same age as the students. Work him into the worst double-bind situation imaginable and leave him there. To give an atmosphere of reality to the situation, use some quotations. A problem which requires an on-the-spot decision works best, but is not necessary.

How is the case analyzed?--A dittoed copy of a case should be handed out to each student. He is told that he is to read the case, jot notes in the margin or underline indications of the feeling dimensions of the case. The problem is written on the board. The problem selected for "Way in the Middle of the Air" is "What should a person do when he is confronted with a person with unreasonable hatred?"

After the students have read the case, the first essential step is identification of the issue. The students must then analyze the facts, feelings and relationships before proposing solutions. If there is a chain of command, any strongly held beliefs or allegiances, they must also be worked out. This is all indispensible to the case method and can not be rushed.

The third phase is the decision making. What must be done right now? The decision should be considered in terms of the consequences in relation to each person in a conflict. In most cases many proposals are possible. They are listed on the board; and if they conflict, an informal debate between individuals or groups advocating a given solution may be advisable.

The last portion of the case method is the formation of generalizations or truths which may parallel those in the work of literature just read. It is also possible that the students may include important aspects of reality not considered by the author who wrote the selection.

An illustrative case study and abbreviated lesson plan follow.

Case Study: A Question of Black or White

Jane is a high school senior in a suburb of Los Angeles, a racially and economically mixed community. She is white and a reasonably good student in most subjects, but spectacular in mathematics. She and her family live in a modest two-family house. Jane's father has always beenan unusually patient man with his daughter; he took her on many day trips when she was small and it was always he who quieted her in the middle of the night. Her father also played mathematics games with her since she was very small. Jane had a high regard for her father's opinion on virtually every topic but one; her father hated anyone who happened to be anything but a WASP. She once tried to discuss this topic with her father, but he closed the discussion with a rage.

Jane worked after school in a bakery with Marie, a Chicano. Saturdays and Sundays they worked different shifts, but during the week they worked together and had a wonderful time even as they worked. Marie was always available to sub for Jane if Jane had some sort of a conflict on the weekend with the work schedule. Jane made the request to trade shifts often and Marie was always available; Jane appreciated her efforts and her friendship. In the year that they had been working together, Marie only asked Jane to trade shifts once. They worked well together at all times.

Marie preferred to speak to no one unless that person spoke to her first. Her one good friend was Jane. The two could sometimes communicate without words.

The two frequently studied together. Jane was superb at anything mathematical and enjoyed working with Marie on calculus assignments. Marie was not mathematically inclined, but could follow Jane's explanations with ease. Marie's strong point was political science, which was not normally Jane's favorite subject. Jane thought that Marie was fantastic because she could take any faraway fact and make it make sense today. Thanks to Marie, Jane was about to pull a good strong B for the term.

One day just before finals the two decided on some long and hard studying in the public library. As they approached Jane's house, Jane said, "I forgot my slide rule. Come in for a moment and have a Coke while I get it."

They mounted the front steps and opened the door. Jane's father glared at the two of them. Jane blurted out, "Hi Daddy, what are you doing home?"

Her father continued his stony glare and said, "For your information, one of the owners of the plant died so we have the afternoon off. Now get that damned Chicano out of my house immediately!"

Lesson Plan: Case Study

Concept: Man's lack of respect for a portion of his own species could bring about calamity for all.

Problem: What should one do when he is confronted with a person with unreasonable hatred? (Put on board).

Lesson Approach: After they have read "Way in the Middle of the Air," they will be given dittoed copies of the case "A Question of Black or White" and asked to underline important indications of facts and feelings as they read it.

Lesson Development: The students will be asked to identify certain elements of the relationships in the case: 1. The basic problem (Jane's father's prejudice) 2. the basic issue (Jane's love for her father versus her friendship with Marie) 3. The relationships between each of the characters (They will note that there is no relationship between Marie and Jane's father). 4. The nature of Jane's father's prejudice. They will then be asked to describe the feelings of each character at the end of the case.

After analyzing the situation as it exists, the students must recommend steps that Jane should take now. The suggestions are written on the board. Students are then asked to jot down the action they prefer and a reason for that action being the best.

The class will then divide into discussion groups corresponding to their choices. A speaker must be ready to present the reasons for the decision and, if necessary, debate that choice. No one final decision need be made by the class as a whole.

Lesson Culmination: The class will be asked to derive generalizations regarding the problem. The principles will probably parallel those in "Way in the Middle of the Iar." Possible examples include 1. Unreasonable hatred can not be erased with talk or reason and 2. In most cases a lack of violence even in one's own speech is the best way of coping with such a strong hatred.

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BRAINSTORMING

Brainstorming is a method of amassing a great number of ideas for an act which is to be done by the group individually or collectively. It can be used to drive the major theme of a work into the lives of the students, to better understand the ways of composition, or to get ideas for ways a theme or a project can be executed. A secondary purpose of this method is to teach convergent thinkers a method of thinking creatively.

When to use Brainstorming

1. The concept related to this story may be used if there is a specific problem of polarization on campus. The concept is "Man's lack of concern for a portion of his own species could bring about calamity for all."

Brainstorm the problem, "How can we ease tensions between the warring factions on campus?

2. The class has been interested in Thoreau's admonition to "Simplify! Simplify!"

Use "How can we simplify in our classroom?" The simplification could be carried out in the lives of the students.

3. The class is expected to do term papers on some topic related to the course. You are not loaded with limitless suggestions. It is possible to use this method to suggest speech topics or media and methods for completing any class project.

Brainstorm "What topics (media or methods) can be used on the upcoming theme (speech or project)?"

4. One science fiction concept is "Man's lack of concern about the proper use and conservation of resources on this planet could make it uninhabitable."

Use the problem "How can we minimize our own use of vehicles commuting to and from school?"

How to use the brainstorming method--Before a brainstorming session, analysis of some sort is necessary. One cannot brainstorm out of thin air. The lesson approach or groundwork for the brainstorming act must be carefully put down.

The problem selected for brainstorming must concern an act which is to be implemented by individual members of the class or by the class as a whole, and that problem must have an infinite number of possible solutions. The act must be carried out. Most important are the generalizations or truths worked as a result of this exercise.

The brainstorming session is approached with four very important rules which should be put on the board: 1. No criticism. On-the-spot criticism can stifle the flow of ideas. Evaluation of possibilities will take place later. 2. Quantity not quality. We want a great number of ideas from which to work. The student is to give ideas without regard to feasibility which will be considered later. 3. The wilder the idea, the better. Mind stretching is one of the secondary goals of this method. 4. Improve an idea already given. Latching on to or expanding a previously suggested idea will enrich the final list.

Two students are appointed recorders on either side of the room and instructed to list the suggestions from each half of the room as they are given. Repeat the problem to be brainstormed and put it on the board.

In the lesson development phase of this method, ideas will come quickly at first. The teacher should have a list of suggested categories or clues in the event the flow of ideas slow down. If any criticism or snickering should start, stop it immediately. Questions which deal with something that must be understood to continue are answered immediately and briefly; all others are deferred.

The ideation session continues for approximately fifteen minutes. The teacher can insert clues if necessary. He can prod and plead for more ideas, "You can do better than this!" or "You have not even begun to scratch the surface!" The better ideas generally come at the end of the session.

After the session is over, find out the number of ideas and possible categories, which may or may not resemble those the teacher had suggested. A very important part of this method is the assignment, "I want each of you to bring in one more idea tomorrow." Students are told to keep a pencil and paper handy so that an idea can be jotted down when it occurs, which can be at any time. The reason for this step is that creative thinkers usually immerse themselves in the problem then they defer any solution and frequently the "Eureka! I found It!" comes at an unexpected moment.

After all ideas are in, they are edited and placed in appropriate categories by students with the aid of the teacher so that highly unusual but potentially feasible ideas are not ruled out. The list is dittoed for every member of the class.

Implementation of the ideas is an important part of this method. Implementation can be the writing of an in-class essay or composition. If the problem is a complicated one, groups could be organized to work on segments of the problem which may extend beyond the classroom.

The final phase of this method is the forming of generalizations. If, for example, the students have attempted to minimize pollution by minimizing their own use of private motor vehicles, they may come to truths far more real than those of the science fiction authors--that most of us are unwilling to make the effort if it is inconvenient or hits the pocketbook in some way.

Lesson Plan: Brainstorming

Concept: The words uttered by a character frequently give us understanding about the psychology of that individual.

Problem: What aspects of dialogue can give us a clue to the psychology of the speaker?

Goals: After this lesson the student should have furthered his understanding of the revealing nature of the spoken word as evidenced by:

1. His production of ideas in the ideation session.
2. His own use of some of the ideas in his own short written assignment.

Lesson Approach:

After reading "Way in the Middle of the Air," students will be presented with quotations from the story. They will be asked to identify the speaker and relate the psychological characteristic of the speaker and the dialogue. They will be told that they have a short in-class assignment due in which they will create a character who reveals himself through his own speech. The four rules are listed on the board.

Lesson Development:

The problem is restated and written on the board. Clues ready for lull are 1. tone 2. volume 3. subjects the speaker chooses 4. his manner of responding to others and 5. specific word choice and connotation. After about fifteen minutes, find out the number of ideas and insist on afterthoughts for the following day. Have the list duplicated for each member of the class and have them write the assignment in which they create a character who inadvertently reveals himself. It is possible to have more than one character, but the major character can not do anything to give himself away. Collect the papers and analyze them.

Lesson Culmination:

The class will be asked what principles apply when dialogue is related to the psychology of the speaker. They will probably be able to state generalities which apply to Bradbury's story, such as small evidence of education in one's speech does not necessarily mean lack of understanding about life or lack of human worth. Another could be "A person who dislikes himself reveals his dislike for other people in his own speech."

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GUIDED CLASS DISCUSSION

A class discussion can, and often should, include more than one class period. It must be carefully planned but not to the extent of carefully coercing "correct" answers from start to finish. The questions must be ordered from those of fact and analysis to those of a higher order. The students are stimulated into interpreting the material, analyzing it, and then applying the material to a real life situation. All questions must be asked in a relaxed, conversational manner.

When to use a guided class discussion--It is impossible to imagine not being able to use this method whether one is teaching literature, grammar, or composition.

1. The class has studied the works of Hawthorne. Symbolism is rampant and you want the students to be able to recognize an author's use of symbols.
   Class discussion problem: "How can we recognize an author's use of symbols?"
2. The class has just read ROMEO AND JULIET. You wish to emphasize the reality of love in the midst of a conventional hatred.
   Problem: "How can we lessen hate between groups?"
3. The class has just taken an in-class essay test and the results were little more than a meaningless rambling without order.
   "How can we pinpoint major ideas in our papers?"
4. The class has read Emerson's "Self-Reliance" and is interested in the theme of individualism.
   "What steps can we take to insure the rights of the individual within our own society?"

How to conduct a guided class discussion--A problem is formulated which relates the major concept of a work or group of works to real life. The problem chosen must demand a change from the status quo. It must have the possibility of an infinite number of answers and can suggest changes for each member of the class, the class as a whole, the school, or society.

A class discussion should normally follow certain stages. Basic questions of fact should come first. In a problem concerning literature, questions which force the students to focus on certain elements of plot, characterization, structure, or whatever a teacher wishes to emphasize can be asked. Composition problems can focus on factual questions between two samples of writing, one perfect and one imperfect.

In the next stage, analysis, an author's technique can be examined. It is here that the reasons for a character's decision can be examined or that certain segments of the work are examined and related to the whole. Included in the analysis is examination of the problem as it exists in real life.

If composition is the problem, the students can decide for themselves the weaknesses and strengths of a sample or samples of writing.

Questions of fact and analysis should take from two-thirds to three-quarters of the time allotted for the discussion.

The next phase is proposing and examining solutions to the problem as it exists. The final phase is the forming of general rules which should relate to life.

The aims for a guided class discussion are to encourage reflective thinking, to stimulate analysis, to encourage interpretation, and to develop or change attitudes. Ideally, the teacher guides the discussion; he redirects students' questions to other students.

Lesson Plan: Class Discussion

Concept: Man's lack of respect for a portion of his own species could bring about calamity for all.

Problem: How can we lessen our own intolerance for any person of another group? (Put on board).

Goals: After this lesson the student should have furthered his understanding of his own role in the development of universal understanding as evidenced by:

1. His contributions and questions posed during the discussion.
2. His ability to draw conclusions during a follow-through discussion of the problem.

Lesson Approach:

Explain that the character of Samuel Teece is one example of blatant vindictiveness of one man against another group. "Way in the Middle of the Air" might have ideas from which we can learn something about ourselves.

Lesson Development:

1. The first group of questions would involve the description of the character of Teece based on selected passages from the story.
2. Students would be asked to define "intolerance" and list evidence of intolerance that can be conjured up from "Way in the Middle of the Air."
3. The next group of questions would examine real examples of intolerance — with which the students are familiar. The students would cite their own examples such as a going campus feud, current Polack joke fad, some women liberationists, and Archie Bunker.
4. Questions which force the students to think of the causes of prejudice would follow.
5. The students would then be asked if they recognize a subtler intolerance in themselves and their peers.
6. The students would then be asked to suggest the steps that should be taken in order to lessen our own intolerance for other groups. The list might include such things as an awareness of the intolerance based on symptoms such as a tendency to generalize about another group or to make others feel insignificant. Teece did these things in the story.

Lesson Culmination:

After Ray Bradbury's short story has been analyzed in terms of today's realities, the students will be asked to make generalizations about the nature of prejudice. They might include "Hatred is frequently so subtle it is unconscious" or "A person who dislikes himself is more apt to feel great pride in the group to which he belongs and feel hostility to members of other groups."

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REVIEW

The review is a technique of guiding the student in the application of original learnings to related situations. It deals with issues already resolved. The outcome of the review is not so much the resolution of related issues as it is the recognition of those issues. This method may be used to underline important teachings of an entire unit or a small block of work. It adds meaning and association to learnings.

The review procedure can be varied and its effectiveness can be reflected in a written unit test. It is assumed that the test items will demand that the student make the associations on his own.

When to use a review--To use the review for the culmination of a block of work, the teacher must consider whatever his major emphasis was in teaching that unit. The major methods of teaching and the applications are brought together.

1. The class has just completed a science fiction unit.
   The problem can be "How can we shape tomorrow, today?"

2. A block of work on Romantic literature has just been completed.
   A problem could be "Should the individual consider his own intuition and imagination as the only indication of truth?"
3. A unit on the Puritan literature has just been completed.
   Use the problem "Should we make a conscious effort to abolish our own Puritanical attitudes?"
4. One work or a block of work on the subject of individualism has been completed.
   Use the question "How can we relate what we know about Individualism to comtemporary man in American society?" This is a good all-purpose type of question for a review of a unit or a brief review of one work.

How to conduct a review--The review is not a restatement of answers to questions which are going to appear on an upcoming test. It deals with issues already resolved in one or more lessons and is a method of application of those learnings to related problems.

The question posed may be one of advocacy, that which demands a change from the status quo but could be answered with a "yes" or "no." (The examples given in the second and third possibilities are advocacy). A second good example of the type of question used begins with the word "how" and relates the question to the situation as it exists today.

The first part of the lesson is a restatement of major principles learned during the unit. The second part is the relation of those concepts to problems of today; it is possible that in this part of the review, the author's methods in arriving at his own truth may be examined briefly. Finally, lesson generalizations are formed.

Lesson Plan: Review
Concept: Man's lack of respect for a portion of his own species could bring about calamity for all.
Problem: How can we relate what we have learned to contemporary man in American society?
Goals: After this lesson the student should have furthered his understanding of the nature of bigotry in American society as evidenced by:

1. His ability to identify related problems in a class review.
2. His ability to relate basic principles to contemporary problems.
3. His ability to recognize the problems and symptoms of bigotry in an upcoming essay question, "Compare the characters of Archie Bunker and Samuel Teece. Consider what each has to say about other groups, the probable education of each, and the probable reasons why each feels the way he does."

Lesson Approach:

We have just read a story about blatant vindictiveness of one man for another group. Teece is the creation of a writer, but that creation, that character, has much from which we can learn.

Lesson Development:

Have the students restate what they have learned about the character of Teece. Examples might include low self-esteem, lack of what could be called "Education" and symptoms of bigotry revealed in his own speech.

Have them discuss the types of places where we would find such bigotry today even if it is a milder form. Examples might include Northern Ireland, radical fem libbers, the Mideast, or occurrences on campus. Select an example, or create a fictitious prototype of a person in one of those groups and have the students discuss the reasons for the symptoms.

Lesson Culmination:

Have them list general truths concerning hatred of one person for all people of another group. The generalities might include the necessity of education to lessen hostility or Eric Hoffer ideas, such as some people must get lost in a group to find themselves.

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INQUIRY

The inquiry method is the process of students themselves finding answers to their own questions. It is one means of developing independence in the student and enabling the student to decide what he wants to learn and find the answers himself.

Caution is in order: The teacher must assign the major topic for examination and have the students take it from there. The teacher can not simply open the door with a question such as, "What do you want to learn today?" The answer will be "Nothing."

When to use the inquiry method--The teacher might have to step out of his own area of English in order to relate principles of English to today. A possible example of the result of this method or one very similar to it is the highly successful FOXFIRE, in which students reported the dying lore of their own region.

1. The class is about to study the English Romantics and there is a background required to understand that which they are about to read.
   Use the problem: "How have the ideas of the period of 1789 to 1820 affected us?" This type of opening can be used to introduce any literature which is presented in terms of chronological periods or genre. Literature may influence the future but it is a product of the social, economic, philosophical, political and artistic ideas of the age in which it was produced. An introduction which hints of the problems of the age is necessary.
2. A science fiction unit has been concluded.
   "What kinds of cities do men envision in the third millennium?"
3. The class has read Thoreau's "On Civil Disobedience" or another work about non-violence.
   "Where did the idea of passive resistance come from and does it have any relation to today?"
4. The class has read ROMEO AND JULIET and someone says, "This reminds me of LOVE STORY."
   Use the question, "What is the history of a story of romantic love leading to the death of one or both of the lovers?"

How to use the Inquiry method--The teacher must identify the problem area. A good lesson approach which whets the appetite for more knowledge is crucial. The students take it from there. The teacher's role is that of advisor, guide, or devil's advocate. Inquiry may be a large part of one unit or a brief introduction to a unit. The inquiry method can be used for some of the more able students while others are wrestling with major concepts elsewhere.

The teacher identifies the problem area and could ask the first question. The students are to ask questions, which must be worded so that they are clear and meaningful. The class may be divided into buzz groups to further extend the questions on one part of the major topic.

The teacher functions as a resource person and suggests places where the information might be found. With an extended inquiry session, it is advisable that the teacher work with the librarian. Whenever possible the students should find their own answers with little or no teacher intrusion.

If groups are to be formed, individual differences among the students should be considered. It is possible that one or two of the problems are easier to work out than the others. It is also possible to have the student select the problemarea he would like to investigate.

The students collect the data themselves. They also establish the rules and methods for the presentation of the material to the assembled class. The teacher must check with each group each day to see if any problems are encountered. The teacher must also suggest that a report not be read verbatim to the class if no student does this. A time limit for gathering the material and preparing it for presentation must be set. A time limit for the presentation of the data to the class must be recommended by the teacher if no student does.

The students must decide the method of evaluating the reports or projects. Each group could evaluate its own members. The entire class could be presented with tally sheets on which various aspects important to presentation are to be marked. A combination of methods is also possible.

The inquiry method is one of the few which emphasize cooperation instead of competition. It is also a learning method for the teacher because a question or two that he does not know the answer to is bound to show up.

Lesson Plan: Inquiry
Problem: What are man's attitudes likely to be in the middle of the third millenium?
Goals: After this experience the student should further appreciate man's need to plan for the future as evidenced by:
1. His questions regarding man's attitudes in the future.
2. His ability to project today's attitudes into the future.

After this experience the student should have furthered his skill in independent and semi-independent study as evidenced by:
1. His ability to locate and use resource materials.
2. His ability to function effectively in a group.

Lesson Approach:

The story that has been read is about hate and intolerance isolated in one man in the year 2003. Most of the intolerance we actually see today is not on such a grand scale but more subtle, sometimes even unconscious. Changes in attitudes up to the present can be traced briefly by lecture, film or slide presentation. Attitudes once acceptable to large portion of humanity included the acceptance of slavery as part of the human condition, visiting lunatic asylums for amusement on a dull afternoon, or genocide. Today any one of these characteristics in a person might be considered the mark of a psychotic mind. Tell the students "You are tomorrow. What are your attitudes likely to be?"

Lesson Development

The teacher should lead off with one question such as "What will warfare be like in the third millenium?" The students take it from there. Possibilities include psychic phenomenon, family life, existence of nations, or euthansia. Write whatever is given on the board. After all the suggestions are written, categorize them into five or six different topics such as economic, political, philosophical and scientific subjects. Have each student select a buzz group with a topic to extend the questioning. Each group should have a recorder. Have all of the questions reproduced for every member of the class.

After the lists with all the questions have been passed out, each student is to choose one topic on which he would like to work. Each group is to find its own answers. Make certain that they know the resources available, such as the Reader's Guide to Periodical Literature, science yearbooks, and futurists such as Toffler and Fuller. They should also know to check the copyright date of a reference as well as the author's credentials or expertise. The students should also know of resources other than the library such as museums, television, and local businesses.

Tell them they have five full class periods in which to work and that a report from each group is expected each day so that any problems can be ironed out early.

On the second day let the students plan reporting techniques such as skits, models, resource speakers, films, or posters. They should also plan reporting rules. If no one suggests the following, the teacher should propose them: A report can not be read and no report is to exceed twenty minutes. They can also plan the method of evaluating the presentations.

Each group will present its findings and evaluation will take place as planned.

Lesson Culmination:

After the presentations are complete, the class will derive major ideas which they have gathered as a class.

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These are five methods of teaching just one short story. Many more are available to us such as debate, panel discussion, film analysis, resource speaker, drama, simulation games and field trips.

Imagine, if you will, the possibilities for MOBY DICK.

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CHARACTERISTICS OF AVID READERS IN THE MIDDLE GRADES

Judy Sostarich Waschburn, California State University at Los Angeles

Avid readers are the children in the classroom who intelligently use and fully enjoy printed matter. They use printed matter as a tool to find information, to tackle new problems, to discover new ideas, or simply to enjoy a story. Often these children are teachers' favorites because they display a love for reading.

When children reach the middle grades, they have mastered the reading skills that enable them to read with little outside aid. Although most middle-grade children are able to read, only the avid readers choose to read more books, more often, for more reasons.

In a recent study by the author (A STUDY OF THE READING BEHAVIOR OF SIXTH-GRADERS: COMPARISON OF ACTIVE AND OTHER READERS, Unpublished Doctoral Dissertation, Ohio State University, 1974) of middle-grade readers, certain characteristics of avid readers were noted.

Purpose for Reading. Avid readers were better able to identify their purposes for reading. When they read, they had a better understanding of their personal reasons for reading than other readers did. They had leanred to use many different types of printed matter and were often familiar with many specialized books and magazines. Avid readers read more books, reread more books, and read newspapers more than other readers.

Classroom Standing. Generally, avid readers were also the better students in the classroom, scoring significantly higher on standardized mental age and reading achievement tests than other students. Also, teachers gave most avid readers above average ratings on their classroom performance. The avid readers took active roles in the classroom activities and were often leaders in the classroom.

Sex. More girls than boys were identified as avid readers, although boy avid readers reported as much use of printed matter as their girl counterparts. Girl avid readers were more likely to share their reading interests and books with their friends than were boy avid readers. Boy avid readers often reported a specialized interest that motivated much of their reading.

Types of Literature. Boy and girl avid readers enjoyed a wide range of books. They reported reading series books as well as children's classics and adult fiction. Avid readers read more Nancy Drew mysteries and Laura Ingalas Wilder's Little House books than other readers. In general, avid readers read more series books than other readers. Special book favorites of avid readers indluded A WRINKLE IN TIME, CHARLOTTE'S WEB, CHARLIE AND THE CHOCOLATE FACTORY, and the Little House books.

Past Experience With Printed Matter. Avid readers reported rich past experiences with printed matter. They remembered titles of books that their parents had read to them. Some of the children could remember their first reading successes. Many remembered mastering early reading skills and successfully reading their first book. Also, the children could remember teachers who seemed to like books. In some cases, the children could remember the books these teachers had shared with their classes.

Special Interests. Avid readers had special interests around which much of their reading was centered. The children read books and magazines to gain more information about their interests. Some children were interested in a type of literature while others reported interests in sports and animals. Although all the children expressed a special interest, they also read many materials in diverse subject areas. They had personal libraries of books, magazine subscriptions, and access to family newspapers and magazines.

Home Environment. The home environments of the avid readers included easy access to many reading materials. The mothers and fathers had read to their children when they were younger and provided a time and place for their children to read as they grew older. The parents also bought books as gifts and planned trips to the libraries.

The parents of avid readers encouraged their children's interest in reading. They had a positive attitude toward reading and believed success in reading would benefit their children in the future. The parents liked to read themselves and shared their reading with their children. They felt reading was an important and necessary part of their family's lives. Their children saw them read and often could identify their parent's current reading interests.

Avid readers can identify their purposes for reading. They are good students who come from homes where printed matter is available and reading is encouraged.

WHAT THE ENGLISH TEACHER SHOULD KNOW ABOUT TEACHING READING

Nancy Grootveld, Carl Hayden High School, Phoenix

As an English teacher, I realize I have an obligation to teach many skills including composition, grammar, reading, speech, and literature. The English teacher must be able to decide which skills are most important and in which sequence they must be taught so one skill can build on the others.

Before a student can write, he must be able to read; and before he can appreciate and understand literature, he must be able to read. The high school English teacher cannot assume that her students are proficient in reading skills. The English teacher must know how to teach reading.

How can the English teacher learn how to teach reading? In-service training may offer help. Most districts and many individual high schools offer classes in diagnosis, remediation, and curriculum building taught by reading specialists and university professors. Additionally, reading courses are offered at most universities.

Assuming that the English teacher picks up some training in reading, what should he know? First, he should be able to give reading tests. A reading test is essential at the beginning of a class to diagnose reading difficulties. If the English teacher does not have time to give a reading inventory, he should know how to select and administer a standardized reading test and read the norms. If at all possible, the teacher should give an informal reading inventory to each student. These tests take approximately five minutes per student and the results indicate specific reading problems for the student to work on. The "Goudey Informal Reading Inventory" is an excellent test for high school students. Robert Karlin's TEACHING READING IN HIGH SCHOOL (Indianapolis: Bobbs-Merrill, 1972) has a good chapter on testing entitled, "Measurement and Evaluation of Reading Achievement."

Second, he should be able to diagnose reading difficulties. Withe the results of the reading tests, the teacher should chart each student's reading difficulties. The English teacher can set aside one day a week or a few minutes a day for the students to work on specific skill sheets designed to help each student with his problems. If the school has a reading specialist or a reading teacher that works in the content area, the teacher should ask him for books or worksheets on skill building.

Third, he should be able to make referrals. The teacher must make referrals, for most reading difficulties are not solely reading problems. Reading correction is best accomplished through an interdisciplinary approach. If reading problems are not easily detectable, the teacher should send the student to the reading center or specialist for further testing. The teacher should ask for the help of a learning disability specialist, a speech therapist, guidance specialist, and a nurse.

Fourth, he should be able to determine the readability level of books. The English teacher should know the reading level of each book he uses in class. The Dale-Chall and Flesch formulas determine reading difficulty for the fifth grade level through high school.

Fifth, he should know reading skills. The English teacher must be familiar with basic reading skills: word-recognition skills (use of context, use of phonics, use of word structure, use of dictionary); reading for comprehension (word meanings, concepts, sentence and paragraph structure, time order, comparison-contrast, cause and effect); reading for interpretation; and critical reading. Chapter 5 and 6 in Karlin's book describe these skills.

Finally, he should be able to arrange remedial instruction. The English teacher should study test results and arrange learning situations where students can work on skills he needs. According to Guy L. Bond and Miles A. Tinker READING DIFFICULTIES: THEIR DIAGNOSIS AND CORRECTIONS, (NY: Appleton, 1957) the nine basic principles of treatment are treatment must be based on an understanding of the child's instructional needs, remedial programs must be highly individualized, remedial instruction must be organized instruction, the reading processes must be made meaningful to the learner, consideration of the child's personal worth is necessary, the reading program must be encouraging to the child, materials and exercises must be suitable to the child's reading ability and instructional needs, sound teaching procedures must be employed and a carefully designed follow-up program is necessary.

BLACK DIALECT SHIFT IN ORAL READING

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Speakers of nonstandard dialects often "translate" a reading passage into their own dialect during oral reading. Specifically, a speaker of nonstandard dialect changes whole words or parts of words printed in the text from the way these whole words or parts of words are printed and should be read--the expected response (ER)--to how these whole words or parts of words are spoken (or not spoken) in a nonstandard dialect--the observed response (OR). This change is a translation without a loss in comprehension and this phenomenon when it occurs during reading is a dialect shift (Kenneth R. Johnson and Herbert D. Simons, BLACK CHILDREN'S READING OF DIALECT AND STANDARD TEXTS, Washington, D.C.: Field Initiated Studies, Project No. 1-1-096, 1972). It is emphasized that a dialect shift occurs whenever the reader's observed response is: 1) different from the expected response (what actually is printed in the text and what should be read); 2) the observed response is consistent with the semantic, syntactical, grammatical and phonological features of his dialect; and, 3) comprehension of the printed message is not last (thus, a direct translation is made) (Johnson and Simons).

Dialect shifts on the surface appear to be "normal" reading errors or miscues. Goodman has defined a reading miscue as "... an actual observed response in oral reading which does not match the expected response" (Kenneth S. Goodman, "Miscues: Windows on the Reading Process," in his MISCUE ANALYSIS: APPLICATIONS TO READING INSTRUCTION, Champaign: NCTE, Eric Clearinghouse, 1973, pp. 3-14). Note that this definition of a miscue would include a dialect shift. Goodman, however, recognizes that a dialect shift (as defined here) cannot be considered as a "normal" miscue or a miscue that results in a loss of comprehension--he recommends that all such miscues (dialect shifts) be discounted in determining a reader's proficiency (Goodman, p. 10). Dialect shifts occur because the reader attempts to make semantic, syntactical and grammatical sense out of the printed text based on the variety of English (his dialect) he speaks.

The purpose of this paper is to illustrate dialect shifts which seem to be "normal" reading miscues that speakers of Black dialect make in oral reading. Three kinds of miscues will be discussed: substitution, omission and insertion. An understanding of dialect shifts in these three kinds of reading miscues will help teachers of children who speak Black dialect to determine their reading proficiency (and comprehension) more accurately. Black dialect is the term used here to label a variety of English spoken by many Black children, particularly those Black children who are disadvantaged or lower-class. Black dialect is a social class dialect. The lower the social class of a Black, the more likely he or she is a speaker of Black dialect. Many Black children, however, have in their speech grammatical and phonological features that are features of Black dialect regardless of their social class. This variety of English is also labeled nonstandard Negro dialect and Black English. Black dialect mostly differs from standard English (the variety of English taught in school and, generally, used in reading materials) in its grammar and phonology. The grammatical and phonological features of Black dialect have been described thoroughly by numerous scholars (J.L. Dillard, BLACK ENGLISH, NY: Random House, 1972; William Labov, LANGUAGE IN THE INNER CITY: STUDIES IN THE BLACK ENGLISH VERNACULAR, Philadelphia: U of Pennsylvania Press, 1972; William A. Stewart, "Sociolinguistic Factors in the History of American Negro Dialects," FLORIDA FL REPORTER, Spring 1974; and Walt Wolfram and Ralph W. Fasold, THE STUDY OF SOCIAL DIALECTS IN AMERICAN ENGLISH, Englewood Cliff, N.J.: Prentice-Hall, 1974).

Again, this paper will focus on Black dialect shifting that occurs in three types of reading miscues: substitution, omission and insertion. A substitution miscue occurs when a reader *substitutes* a whole word or part of a word for what is printed in the text. An omission miscue occurs when a reader *omits* a whole word or part of a word that is printed in the text. An insertion miscue occurs when a reader *inserts* a whole word or a part of a word that is not printed in the text.

Black dialect speakers frequently impose the features of their dialect on the printed text during oral reading--in other words, they attempt to make the text conform to their dialect, and their attempt appears to be a reading miscue that results in a loss of comprehension. This is *not* the case, however, when the speaker makes a direct translation or a dialect shift (as defined here). Examples of such dialect shifts are described below. An example of a *substitution* miscue that results in a loss of comprehension is:

ER: The boy went to the *store*.
OR: The boy went to the *house*.

In this example, the word *house* is substituted for the word *store*, and this results in a loss of comprehension. Any reader--dialect speaker included--making this particular substitution *loses* comprehension. This particular example is grossly simple, and it is given only to illustrate what a substitution miscue is.

A more subtle example is the following:

ER: They *wanted* the ball.
OR: They *wants* the ball.

In this example, the past tense morpheme--or, the inflectional ending--*ed* is replaced with /s/. This should be considered a miscue even when made by a speaker of Black dialect, although the sentence, "they wants the ball" is consistent with and occurs in the grammar of Black dialect (speakers of Black dialect frequently add /s/ to the end of a verb when the subject of the sentence is plural). This particular substitution should be considered a miscue, because comprehension *is* lost ("They wants the ball" is present tense, and "they wanted the ball" is past tense). Thus, this particular substitution cannot be considered a dialect shift as it is defined here (it is *not* a direct translation, even though the substitution of /s/ for the past tense morpheme conforms to Black dialect grammar--again, the intended meaning of the sentence is lost).

An example of a dialect shift (direct translation made through a substitution with no loss in comprehension) occurs in the following sentence:

ER: I *did* my work.
OR: I *done* my work.

The observed response is an example of dialect shift because: 1) the substitution of the word *done* for *did* is a direct translation from standard English to Black dialect; and, 2) there is no loss of comprehension. In Black dialect, irregular verbs are conjugated as follows:

I *do* my work (present tense).
I *done* my work (past tense).
I *have did* my work (perfect tense).

Or, for another example of irregular verb conjugation in Black dialect is:

I *take* a bath (present tense).
I *taken* a bath (past tense).
I *have took* a bath (present perfect tense).

Note that in Black dialect the past tense form of irregular verbs and the past participle forms of irregular verbs are reversed from their standard English forms (I *write*, I *wrote*, I *have written*--standard English; I *write*, I *written*, I *have wrote*--Black dialect).

Thus, in the sentence "I *did* my work" (ER) and "I *done* my work" (OR) a dialect shift occurs without a loss of comprehension, and this particular substitution cannot be considered a normal or regular substitution miscue.

Another example involving a substitution of a feature of Black dialect that appears, on the surface, to be a miscue but is not a miscue because the substitution is a direct translation from standard English to Black dialect without a loss of comprehension is the following:

ER: He usually is working.
OR: He usually be working.

The substitution of the word be for is in the observed response cannot be considered a miscue that results in a loss of comprehension, because be in Black dialect is used to indicate habitual action. Note, that in the text (the expected response) the word "usually" is used. This word signals habitual action, and the verb be is used in Black dialect. In Black dialect, present progressive tense is indicated by a zero copula. For example, "He is working" (standard English) is "He working" (Black dialect, indicating the action occurring is momentary and present); but, "He usually is working (standard English) is "He usually be working" (Black dialect, indicating the action is habitual). It is important to understand that Black dialect can make a distinction in the duration of action when using the verb to be (i.e. "He sick" meaning he is now sick; and, "He be sick" meaning he is always or usually or habitually sick). Thus, in the sentence given as an example of dialect shift ("He usually is working" shifted to "He usually be working") no loss of comprehension occurs. In addition, note that what appears on the surface to be an omission miscue occurs when a speaker of Black dialect omits the coupla verb in either present progressive tense or present tense involving the verb to be for the reasons pointed out above:

ER: He is usually working.
OR: He working.

or,

ER: He is sick.
OR: He sick.

In both observed responses, the omission of the coupla verb conforms to the grammar of Black dialect. A dialect shift has occurred with no loss in comprehension.

These two examples lead to the next type of miscue considered here.

The second type of miscue considered and illustrated here that involves dialect shift is omission. An example of an omission miscue that results in a loss of comprehension is the following:

ER: The girl walks home.
OR: The girl home.

In this example, the word walks is omitted in the observed response, and this clearly results in a loss of comprehension. However, if the same sentence is used, a simple omission of one part of a word (the agreement morpheme at the end of the Third person singular present tense verb walks) illustrates a dialect shift:

ER: The girl walks home.
OR: The girl walk home.

In the observed response, the final /s/ is omitted. This omission, however, when made by a speaker of Black dialect cannot be considered a miscue. The agreement morpheme sound is not a grammatical feature of Black dialect (i.e. "She talk"; "He run"; "The man go."). Thus, omission of the final agreement sound in the verb walks does not result in a loss of comprehension.

A more subtle and complex example of dialect shift that seems to be an omission miscue is contained in the following sentence:

ER: He talked on the phone.
OR: He talk on the phone.

Black dialect speakers tend not to pronounce the past tense inflectional ending represented by the letters ed in some words because of a phenomenon in Black dialect that has been given the term "consonant reduction." Consonant reduction occurs when:

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1) a voiceless consonant precedes the voiceless consonant final stops /k/, /p/ and /t/ (a voiceless consonant is a phoneme or sound made without vocal chords vibrating); and, 2) a voiced consonant precedes the voiced /d/ (a voiced consonant is a phoneme or sound made with vocal chords vibrating). Stated another way, if a word ends in two voiceless consonants and the last consonant is a stop, Black dialect speakers tend not to pronounce the last consonant; and if a word ends in two voiced consonants and the last consonant is a stop, Black dialect speakers tned not to pronounce the last consonant.

The past tense inflectional ending represented by the letters ed is affected by consonant reduction, because this inflectional ending occurs in the environments pointed out in the definition of consonant reduction given above. For example, note the two final consonant phonemes in the following words: talked /kt/; stopped /pt/; laughed /ft/; passed /st/; cashed /št/. The two final consonant phonemes in these words are voiceless and the final consonant is a stop (the /t/) and it is not procounced.

Next, note the two final consonant phonemes in the following words: called /ld/; raised /zd/; loved /vd/; charged /žd/; rained /nd/; named /md/. The two final consonants in these words are voiced, and the final consonant is a stop (the /d/) and it is not pronounced. Thus, Black dialect speakers do not pronounce the past tense inflectional ending in all words because of a phonological feature of Black dialect--and this phonological feature affects a grammatical feature. The past tense inflectional ending is pronounced in words where it is a separate syllable (i.e. wanted, hated, faded, folded).

In the sentence given as an example of a dialect shift that seems to be an omission miscue ("He talk on the Phone" rather than "He talked on the Phone"), the letters ed visually signal that the verb is past tense and no comprehension is lost. Some Black dialect speaking children--particularly those in the primary grades--may have difficulty learning this visual signal because the pronunciation of the past tense marker ed is not a feature of Black dialect phonology (when it occurs in the environment affected by consonant reduction), and they should be taught to use the visual clue to attain comprehension.

Another example of a dialect shift that seems to be an omission miscue is contained in the following sentence:

ER: The man's hat was lost.
OR: The man hat was lost.

In the observed response, the possessive morpheme is omitted. Many Black dialect speaking children--particularly those in the primary grades--do not pronounce the phonemes that signal possessive (represented by the letter 's). The apostrophe plus the letter s, however, visually signals possessive.

A final example of a dialect shift that involves a whole word omission is in the following sentence:

ER: He is late for school today.
OR: He late for school.

In this sentence, the copula verb is is omitted. Since the action is momentary and not habitual, and Black dialect grammar omits the copula to indicate momentary action, there is no loss of comprehension and the observed response is a dialect shift.

The third type of miscue discussed is insertion. Black dialect-speaking children can insert a whole word or part of a word in an oral reading passage to make the passage conform to the features of Black dialect. For example, the following example contains a whole word insertion:

ER: He is not smart.
OR: He is not no smart.

In the observed response, the word no has been inserted. In Black dialect, no is used to negate in addition to and in conjunction with not. The "double negative" is a feature of Black dialect that can result in both insertion and substitution dialect shifts.

Incidentally, the sentence given in the example could be read by a Black dialect speaking child in the following way (note the observed response):

ER: He is not smart.
OR: He ain't no smart.

The observed response involves omission (the verb is is omitted), substitution (the word ain't is substituted for not) and insertion (the word no is inserted). This, an observed response, is a multiple dialect shift.

The following example contains a part-word insertion dialect shift:

ER: All the people came.
OR: All the peoples came.

In the observed response, the word people ends in the plural morpheme used to pluralize "regular" plurals. Black dialect speakers often omit the plural ending in regular plurals and add (or insert) the ending for "irregular" plurals. In either case, there is no loss of comprehension and a dialect shift occurs when they do this.

Some examples of dialect shift made by Black children have been described. Of course, examples for all the kinds of dialect shifts involving substitution, omission, and insertion have been described. The purpose here was to help teachers better understand, interpret and assess the oral reading of children who speak Black dialect. This means that teachers of these children must understand the features of Black dialect to properly work with these children.

Finally, children of other dialect and/or cultural groups in the schools make dialect shifts that conform to their particular dialects. Thus, the phenomenon of dialect shift as discussed in this paper has implications for teachers of these children.

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, about Reading and the Teaching of Reading

The bibliography below, prepared by guest bibliographer Karen Hess (Phoenix Union High School) was prepared for the English teacher who may be faced with teaching a class or two in reading, or who wants to improve his students' understanding of English by utilizing reading skills needed. Included are books and articles for secondary reading: vocabulary development, comprehension, diagnosis for the classroom teacher, and secondary reading programs.

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